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21 JUNE 1958
20¢ a copy • \$3 a year

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



you get greater **IMPACT** with **SPOT-TV**
the basic advertising medium

*and hundreds of advertisers are using these
great stations for their basic advertising:*

KOB-TV	Albuquerque	KSTP-TV	Minneapolis-St. Paul
WSB-TV	Atlanta	WSM-TV	Nashville
KERO-TV	Bakersfield	WTAR-TV	Norfolk
WBAL-TV	Baltimore	KMTV	Omaha
WGN-TV	Chicago	WTVH	Peoria
WFAA-TV	Dallas	WJAR-TV	Providence
WICU-TV	Erie	WTVD	Raleigh-Durham
WNEM-TV	Flint-Bay City	KCRA-TV	Sacramento
WANE-TV	Fart Wayne	WOAI-TV	San Antania
KPRC-TV	Haustan	KFMB-TV	San Diego
WHTN-TV	Huntingtan-Charleston	KTBS-TV	Shrevepart
KARK-TV	Little Rack	WNDU-TV	South Bend-Elkhart
KCOP	Las Angeles	KREM-TV	Spakane
WPST-TV	Miami	KOTV	Tulsa
WISN-TV	Milwaukee	KARD-TV	Wichita

Television Division

Edward Petry & Co., Inc.

The Original Station Representative

New York • Chicago • Atlanta • Boston • Detroit • Los Angeles • San Francisco • St. Louis

WHY THEY'RE TAKING A NEW LOOK AT RADIO

Some admen feel that radio's big upward thrust is losing its momentum due to programming inertia, tv competition. Others claim radio holds its own with other media
Page 31

How the net tv shows line up for fall

Page 33

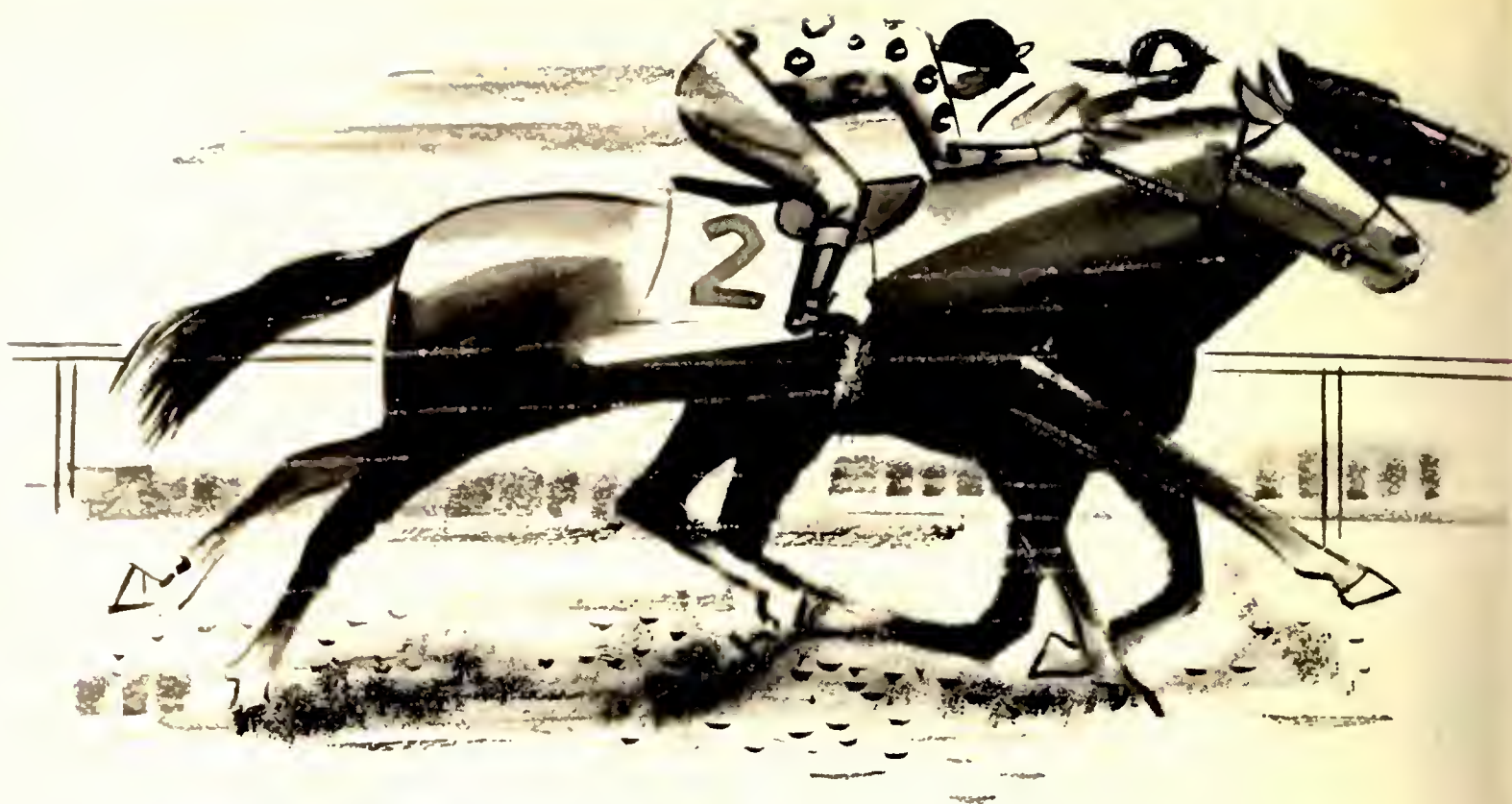
Television vs print—which should dominate?

Page 40

Network radio sales slip: down 3% in June

Page 43

DIGEST ON PAGE 2



W n o e ... A STRONG NUMBER 2...

50,000 WATTS, 1060 K.C.
NEW ORLEANS

and gaining fast!

Add another...WNOE, New Orleans...to the strong radio stations represented by Avery-Knode, Inc.

Under new management and with 50,000 watts—*ten times more powerful than any other New Orleans Independent*—WNOE is now a strong Number 2 in the thriving 11 station Gulf Coast market during prime time.

Hooper proves it...WNOE is second between 7 and 9 a.m. and 4 and 6 p.m. (Feb.-May 1958). And WNOE's audience has increased 69% in the morning, 76% in the afternoon in the last seven short months!

Still 50,000 watts at the middle of the dial, this up-and-coming station is the all-day listening habit of over 600,000 radio homes. And zooming steadily in popularity with programs and personalities tailor-made to their tastes.

Next time you make up a schedule, put your chips on WNOE, the most effective, lowest cost-per-thousand showcase you can buy on the bustling Gulf Coast.

W n o e

50,000 WATTS, 1060 K.C.
NEW ORLEANS

A James A. Noe Station
...now represented nationally by...

AVERY-KNODEL

INCORPORATED

NEW YORK ATLANTA DALLAS DETROIT SAN FRANCISCO LOS ANGELES CHICAGO SEATTLE
In New Orleans call Dick Morrison, General Sales Manager, at Express 2173

Every Way You Look At It-
DES MOINES, Iowa
Prefers

KRNT TV



COWLES

- ▲ The Station Most People Watch Most!
- ▲ The Station Most People, by Far Depend on for Accurate News!
- ▲ The Station With Far and Away the Most BELIEVABLE Personalities!

This Central Surveys study reveals many interesting facts that show without question KRNT-TV is the one to use to get the kind of results an advertiser must get these days.

KATZ has the NEW — the TRUE — facts on television viewing in Des Moines. Ask them for your copy.

Central Surveys has been engaged in nation-wide market research and public opinion surveys for over 20 years. Among the more than 200 clients are many PUBLIC UTILITY companies. List shown on request.

New DEPTH Study

PROVES It! New ARB Shows It, TOO

Over 50% Named KRNT-TV Personalities EXCLUSIVELY!

Compare that to the other stations' total of 6%

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Why they're taking a new look at radio

- 31** There are admen who feel radio's big thrust upward has lost some power, partly through programing inertia, partly through fierce tv competition

How net shows line up for fall

- 33** Battle for fall tv audience is on. ABC TV adds to hour shows; CBS TV's half-hour Gleason gets critics' eye; NBC TV sticks to specials

Rate your I.Q. on reps

- 35** How well do you know the men who sell your media and the history of their organizations? Test yourself, then check answers on page 37

NCS No. 3: wheels start turning

- 36** County-by-county set figures are about to be mailed to clients now. The station and circulation reports will be available before Labor Day

Program loyalty builds sales for Progresso

- 38** From a small nationality food packer 26 years ago, Progresso Food Products has a \$1 million plus advertiser via air media

Chicago radio listeners up in arms

- 40** Here's what happened when WMAQ, Chicago dropped a favorite program of daytime listeners, and why the results may lead to better shows

A new look at the old tv vs. print controversy

- 40** An adman makes some cogent comments on an old controversy—whether tv or print should dominate media planning. A SPONSOR exclusive

'Back to normal' keynotes new Bab-o commercials

- 42** Many shows in many markets creates problems in product identity. Bab-O plans to circumvent these by creating "shows" within its commercials

Network radio sales in June down 3%

- 43** Four-web total of sponsored hours for week ending 20 June is 97.4 hours compared to 101.1 for 23 May week. See also current web client list

SPONSOR ASKS: What is the future of stereophonic broadcasting?

- 52** As new sounds begin to hit the airwaves, here are first reactions from three pioneer stations in this new type of programing and its audience

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SPONSOR PUBLICATIONS INC.

combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49th & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: Town House, Birmingham. Phone: FAirfax 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U.S. \$3 a year. Canada and foreign \$4. Single copies 20c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. Entered at 2nd class matter on 29 January 1948 at the Baltimore postoffice under the Act of 3 March 1879.

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LARGEST AUDIENCE

OF ANY STATION IN IOWA OR ILLINOIS (outside Chicago)

According to Nielsen Coverage Service, WOC-TV Leads in ALL Categories: Number of Homes Reached Monthly, Number Reached Weekly . . .
Weekly and Daily Daytime Circulation;
Weekly and Daily Nighttime Circulation.

WOC-TV COVERAGE DATA —

Population	1,583,800
Families	489,700
Retail Sales	1,934,984,000
Effective buying Income	2,686,413,000
Source	1957 Survey of Buying Income (Sales Management)
Number TV Homes	317,902
Source	Advertising Research Foundation

WOC-TV - Davenport, Iowa is part of Central Broadcasting Company which also owns and operates WHO-TV and WHO- Radio-Des Moines

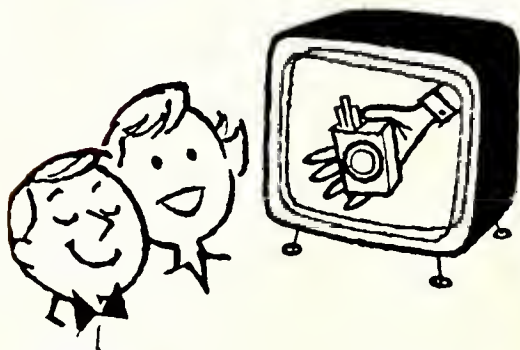
The Quint-Cities Station
—Davenport and Bettendorf in Iowa: Rock Island, Moline and East Moline in Illinois.



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WOODWARD, INC.
EXCLUSIVE
NATIONAL
REPRESENTATIVE



**Is your ad
dollar going
bye-bye...**



or BUY BUY?

Are you playing "rating roulette" in Portland, Oregon? Been selling your product on stations that inflate ratings with kid's gimmicks and shows? With KPTV, you reach an *adult* audience—the kind that puts "buy buy" in your budget. Look at the program schedules. Then put your schedule with KPTV, the station that sells the people who buy!

your **BUY-BUY** station

**K
P
T
V**
Portland, Oregon
channel 12
NBC
Oregon's FIRST Television Station
Represented by the
Katz Agency, Inc.

NEWSMAKER of the week

In electing Julia Brown, associate media director on P&G, an agency vice president last week along with associate media directors Henry Clochessy and Walter Barber, Compton officially recognized a young veteran air media buyer. This triple elevation highlights the continuous rise in stature of media executives within the ranks of top air media agencies.

The newsmaker: Julia Brown, long a media strategist on P&G brands at Compton, earned her new v.p. title after 20 years at the agency in some six diversified research and media jobs. "We deal with professionals in the clients own organization," she told SPONSOR. "And every bit of the experience we gather in our own research and media contributes to shaping our tv and radio policies."

As the only woman media v.p. on the P&G account, Julia can match ground-rules knowledge with anyone. Her Wellesley B.A. in mathematics led naturally into Compton's research department and statistical work, from which she graduated into radio research and timebuying.

"Today we also like specialists as timebuyers, because we feel they can do a more thorough job of reviewing all possible availabilities, maintaining effective station and rep contact and weighing market against market, station against station," she told SPONSOR.

Her responsibilities as those of the other associate media directors on P&G, include coordination of all media, air and print, budget recommendations to determine what percentage is to go into various media, network vs. spot, and liaison with other Compton departments affecting media decisions.

"Our position on daytime tv today is comparable to the peak days of network radio when P&G were also important users of daytime air," she says. "And now, as then, this causes a buying problem for competitive reasons each brand is considered individually."

Individuality continues to be the keystone to P&G's media approach. For instance, when a new coverage study becomes available (as NCS No. 3 soon will be) each P&G agency makes its own analysis, its own recommendations on effective coverage area and interpretation.

"During the daytime, we know we have a women's audience," Julia Brown told SPONSOR. "At nighttime, we've made various studies to see the composition of the audience by time periods. We've found for example, that early evening tv loses a high percentage of women to the kitchen. These studies enable us to make some pretty good judgments in selecting programs."

Julia, who fears that her degree in mathematics might make her sound "formidable," assured SPONSOR that she spends her time away from account problems weekending in Westhampton, fishing, golfing, and in "other unscientific occupations."

25 years in the same place —that's progress!



Don McNeill's in the same place he was 25 years ago—at the helm of The Breakfast Club on ABC Radio and in the homes and hearts of millions of American listeners, young and old. From that vantage point he has done—and is doing each weekday morning—a lot of personality selling, backed by his famous cast including FRAN "AUNT FANNY" ALLISON, SAM COWLING, DICK NOEL, CAROL RICHARDS and EDDIE BALLANTINE and the orchestra. Don, his fine cast and many, many loyal listeners have given The Breakfast Club a record unmatched in network radio. This wonderful institution of the American morning is celebrating its happy 25th birthday all this week.

DON MCNEILL'S BREAKFAST CLUB on ABC RADIO







Now for a Greater Baltimore

Charles Center opens up a new world of business

Here's the bold, imaginative, *realistic* Downtown Baltimore of tomorrow—and a mighty soon tomorrow. The people have hailed it—the experts have praised it—private investors are lining up to be in on it. Charles Center—22 acres of modern construction miracles—will contain a new Federal Office Building, a new 800-room hotel, 400,000 square feet of retail space, a theater center to seat 3,000, a transportation terminal and two transit depots, three public parks, integrated pedestrian malls, and a 4,000-car underground parking garage.

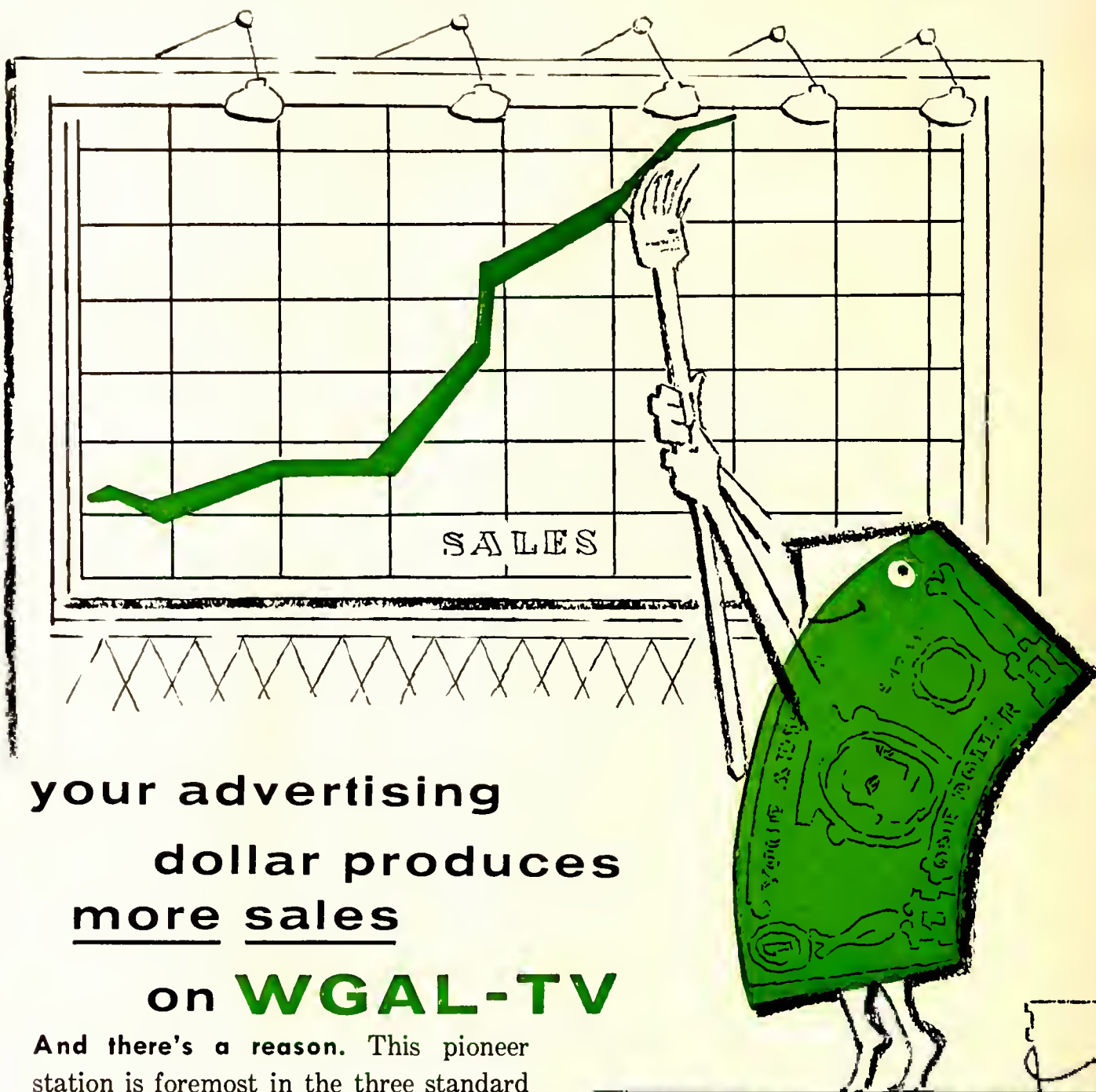
This is the Baltimore that Radio Station W-I-T-H will serve . . . just as we serve advertisers of *today's* Baltimore with progressive programming, *complete no-waste* coverage, and the *lowest rates* of any major Baltimore station with resultant *lowest cost per thousand* listeners. This explains why we have *twice* as many advertisers as any other local station. It's why we are *your* Baltimore radio station . . . *today and tomorrow*.

We will be happy to send a free copy of "The Charles Center Presentation"—a 32-page book handsomely lithographed in 4 colors and selling for \$7—to the first 100 requests received. Drop a line to Tom Tinsley or R. C. Embry—W-I-T-H, 7 E. Lexington St., Baltimore 3, Md.

W-I-T-H

National Representatives:

Select Station Representatives in New York, Philadelphia, Baltimore, Washington; Simmons Associates in Chicago and Boston; Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, Miami, New Orleans; McGavren-Quinn in Seattle, San Francisco, Los Angeles



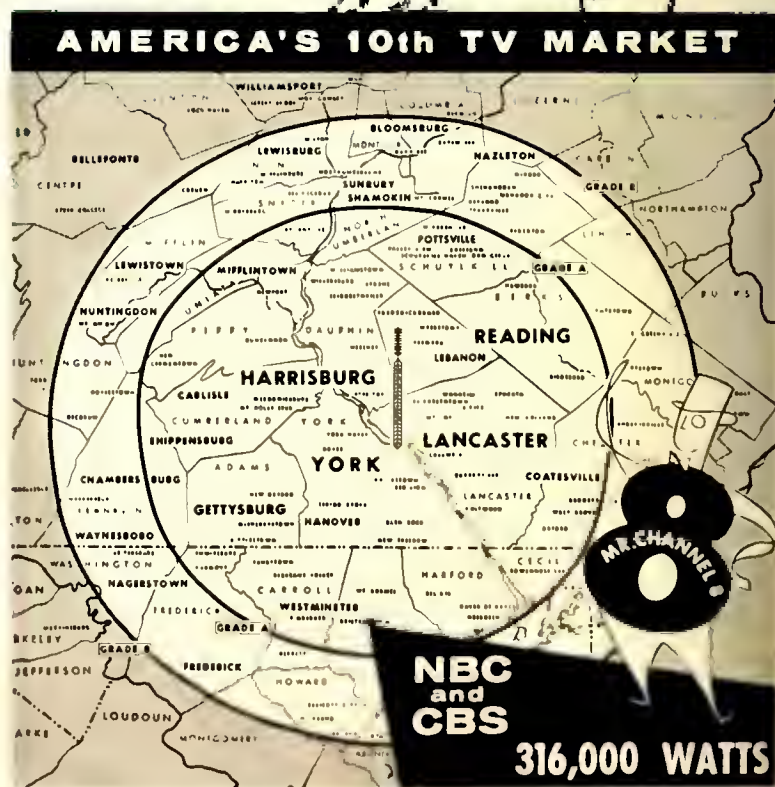
**your advertising
dollar produces
more sales
on **WGAL-TV****

And there's a reason. This pioneer station is foremost in the three standard metropolitan markets in its coverage area: Lancaster, Harrisburg, York, as well as in numerous other cities—Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc. In short, you find that WGAL-TV's multi-city coverage costs you less than buying single-city coverage. Put your advertising dollar to work producing *more*—on WGAL-TV.

wgal-tv
LANCASTER, PA.
NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco



SPONSOR-SCOPE

21 JUNE 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

National spot—both tv and radio—this week began to shine brightly. The rays of good cheer emanated from these developments:

DEVELOPMENT NO. 1: The Kellogg Co. via Burnett decided to allocate between \$7-8 million to tv spot for the 1958-59 season. Both ABC TV and NBC TV had been in on the bidding for the plum, but the spot contingent finally won.

The campaign, which starts 29 September, will involve five half-hour film shows, with three of them taken from the ABC 5 p.m. adventure strip. Station selection by the Kellogg account's media team—Dick Coons, Joe Hall, and Bill Oberholtzer—will get under way in mid-July.

Kellogg's decision is not only a great shot in the arm for the Chicago reps, but a quick reward for their ability to cooperate in delivering a discount plan that is sure to pay off for the medium as a whole. (See 14 June SPONSOR, page 32.)

DEVELOPMENT NO. 2: New spot radio business picked up sharply, with Lucky Strike accounting for the biggest plum of the week. Lucky will unleash a walloping saturation campaign in 125 markets for a run of 13 weeks starting 7 July. Pharmaco began placing schedules in about 60 markets for Feenamint and Chooze via DCS&S, with 22 September as the tee-off date. Meantime Glamorene (Garfield & Lynn) began shopping around for fall placements; and Pontiac and Cadillac were showing signs of moving into spot radio some time in September.

Include Detroit as another area where reps are coordinating their manpower and ideas to sell the advantages of spot as a whole.

The Detroit rep offices are working as a group in:

- 1) Ferreting out from the various auto divisions what air media plans they have for the fall.
- 2) Cross-checking with one another on the information they gather.
- 3) Advancing the story of spot—pointing out that together with network programming the auto makers need the frequency of spot for supplementary impact.

Noteworthy about this activity: TvB has been feeding the group data to buttress the argument that spot works beautifully in tandem with network sponsorship.

Things perked up some this week for the networks, too.

On the radio side, both CBS and NBC got a batch of orders from Sterling Drug and Chase & Sanborn. CBS additionally picked up some business from Home Insurance Co. and Dr. Peter Fahrney Sons Co.

In tv, NBC sold half of the Ed Wynn Show (either Monday 10 p.m. or Friday 8 p.m.) to Lorillard and the Saturday 10:30-11 p.m. period to Liggett & Myers for the Spike Jones Show. (See page 34 for fall network lineups.)

Proof that an air media charge can generate excitement among wearing apparel retailers: DuPont's Dacron and cotton division (BBDO) is putting on another week's spot tv campaign in the 40 top markets. (A third burst comes in fall, but this one will be confined to the top 15 markets.)

What gratifies DuPont is the all-out support it is getting from department stores for the spot campaign. Many not only are tying it in with their print advertising, but using the occasion for special style parades.

From comments collected by SPONSOR-SCOPE among industry people who have been traveling around the country, **the business status for broadcasters broadly shapes up like this:**

- **Local billings are holding up well almost everywhere.**
- **Stations in farm areas are reaping the benefits of the sharp recovery in agriculture and related industries.**
- **In national spot, the top 30-40 markets are making out quite satisfactorily, but the stations in the secondary markets are grumbling some.**
- **In fact, the only broadcasters who gloomily contemplate their business (as compared to a year ago) are those located in intensely heavy-industry areas.**

What constitutes an adequate weekly schedule for a spot tv campaign?

SPONSOR-SCOPE this week checked spot selling organizations for **averages that might provide a clue.**

The average schedules were **3-4 nighttime 20-second announcements; for daytime, 10-15 plans.**

Look to SPONSOR's **Fall Facts issue (due 19 July) for the results of a poll among 688 company presidents on their plans for advertising, promotion, and capital expansions plans for the coming year.**

An excerpt from the summary: **282 (or 41%) say they will spend more money on advertising and promotion as compared to the past year; 39.5% will spend the same.**

In other words, despite the current economic situation, **80.5% plan to spend the same or more on advertising and promotion.**

You now can buy almost any kind of less-than-a-minute segment for announcements—without participation in programs—on a radio network:

The available multi-second buys are:

ANNOUNCEMENT TIME	NETWORK
6 seconds	NBC
8 seconds	MBS
10 seconds	MBS & ABC
20 seconds	MBS
30 seconds	NBC
45 seconds	ABC

The South seems to be looming more and more important in the selection of test markets—a sign that the region has developed the required business diversification.

Among the places now becoming typical for product tests are **Charlotte, Greensboro, Shreveport, and Waco.**

Meanwhile, the favorites among the cosmetic and drug trades for testing are **Syracuse, Hartford, Columbus, Indianapolis, Harrisburg, and Atlanta.**

(P&G's favorites, incidentally, as listed in SPONSOR-SCOPE 14 June are: **Albany, Cincinnati, Columbus, Dayton, Indianapolis, Peoria, and Providence.**)

P&G may be breaking out in the Midwest soon with a spot tv campaign on Biz, a liquid for automatic washers that it's been testing in Grand Rapids.

Meanwhile it's (1) **stepping up, as well as broadening, the schedules on Zest and (2) quietly testing its prospective slam-bang answer to Lestoil, Mr. Clean.**

For Zest, the buys entail all sorts of plans via **Benton & Bowles.** DFS has charge of Biz.

The tv networks this week began to make drastic changes in their buying rules to be in a better position to meet the present-day market.

All told, 1958 may become the year that network tv (1) abandoned some of the sales traditions it carried over from radio, and (2) adopted ratecards and conditions more realistically tailored to the medium.

Among the week's developments pointing in that direction were:

1) CBS TV reclassified Saturday and Sunday afternoons from B to C time, thereby reducing the rate for periods prior to 6 p.m. NBC TV seemingly will have no choice but to go along with the change. For NBC TV it will mean an immediate out-of-pocket loss, since it already has Wide Wide World and Omnibus under commercial commitments for next season.

2) CBS TV innovated the vertical contiguity plan, entitling advertisers to the contiguous rate even if they don't have adjacent programs on the same day. Four daytime quarter hours spotted on four different days of the week will now be entitled to the one-hour rate. NBC TV is expected to go along with this switch also.

3) ABC TV opened up its daytime to purchases of 12 one-minute participations a week at \$12,000 a week (time and talent) and a minimum of 26 weeks for \$312,000. General Foods and P&G are among several major advertisers that are examining this proposition. The rate is guaranteed for three years.

4) ABC TV made available 20-second participations in a new hour night-timer, The Mad Show (with Pat Weaver as producer), at \$10,000 (time and talent) per insertion. Probable spot: Monday, 7:30-8:30 p.m. It is intended to afford the small-budget advertiser an opportunity to participate in network tv for a maximum investment of \$130,000, giving him the most in flexibility outside of spot. The program is budgeted at \$75,000.

Another precedent introduced by ABC TV this week: Making Y&R a joint producer of blocks of the network's daytime programming.

In return for the agency's services, the network will make available the time on first call to Y&R clients at out-of-pocket cost—or 35% of the card rate.

Under one provision of the deal, Y&R is required to deliver X number of quarter hours sponsored by Y&R clients before the whole thing can take effect.

To avoid any implications of discrimination, ABC TV will make the same proposition to other agencies after Y&R clients have made their pick. The rates for subsequent advertisers will be guaranteed for a certain number of weeks.

Here's how Madison Avenue interprets Y&R's entry into this project: An opportunity to (1) take the leadership in network tv daytime billing, and (2) recoup its overall position in tv as an agency of record.

The House Legislative Oversight subcommittee's probing of tv licenses has caused a halt in station plant improvement in several areas.

Some broadcasters have decided to shelve their plans until the fire dies out; also they want to be sure there won't be another shakeup of band assignments.

Network tv apparently is deriving 75% of its billings from six product classifications, based on the LNA-BAR figures for April:

(1) Foods, 17%; (2) toiletries, 16%; (3) soaps, 12%; (4) automotive, 11%; (5) tobacco, 10%; and (6) drugs, 9.5%.

Watch for agencies on major tv accounts to step up their pressure on the networks for the elimination of promos between network sponsored shows.

The clamor for the relegation of these 10-second plugs to sustainers will take this line:

1) Granted that half-hour contracts stipulated "approximately" 29 minutes and 30 seconds of time, there's no justification for the advertiser to be deprived of an additional 10 seconds for basically network promotion.

2) Many of the stations, anyway, aren't carrying the promos.

3) Some stations are using the additional 10 seconds to promote local shows.

NBC's Robert Sarnoff lashed out this week at the persistent needling that the newspapers have been giving the tv networks and the medium as a whole.

The occasion of this blast was the dedication ceremonies of the new studios and offices of WSYR-TV-AM, Syracuse. Among the highlights of Sarnoff's counter barrage were these points:

- The **continuous and dramatic spot lighting** of anything that Washington politicians, committees, and bureaus say about the networks.
- **The mixing** of a program review with an indictment of the taste and quality of a program or all tv fare.
- The constant **emphasis in newspaper advertising news columns of the reduced level of tv income**, ignoring entirely any reference to a similar status prevailing in print advertising.
- Newspaper columnists **shellacking networks for any attempt to economize** in programming during a recession, and forgetting that—unlike the print media—the networks can't cut back on volume of output when business slows up.

FM has jumped into line right behind AM radio to insist that the census takers include that medium in the 1960 count.

FM proponents contend: The information is needed to prove the success of FM as an essential air medium.

CBS TV has taken note of complaints from network advertisers that some affiliates were appropriating portions of their time for triple spotting.

The network via an amendment to the affiliate contract asked for reaffirmation of the fact that affiliates (1) are committed to give a network advertiser the **full 29 minutes and 30 seconds**, (2) may terminate a network program **only in case of an emergency announcement** or if the show is running over, and (3) are **required to report** on the time of local broadcast of network commercials.

CBS Radio has hit the New York and Chicago agency trail with a new presentation selling the advantages of what it terms "protected listening."

Chief points of the presentation:

- **Show how CBS programming offers a proper framework** for the commercial.
- Illustrate how the advertiser gets an added impact for his commercial by being able to **control its placement** in the program.
- Stimulate creative thinking among agencies on how to **produce commercials especially tailored for network use** (as compared to spot).

McCann-Erickson's commercial chief, Chris Valentine, last week discussed his experiences with (and impression of) videotape at a Q&A session on the subject staged by the N. Y. Film Producers Association.

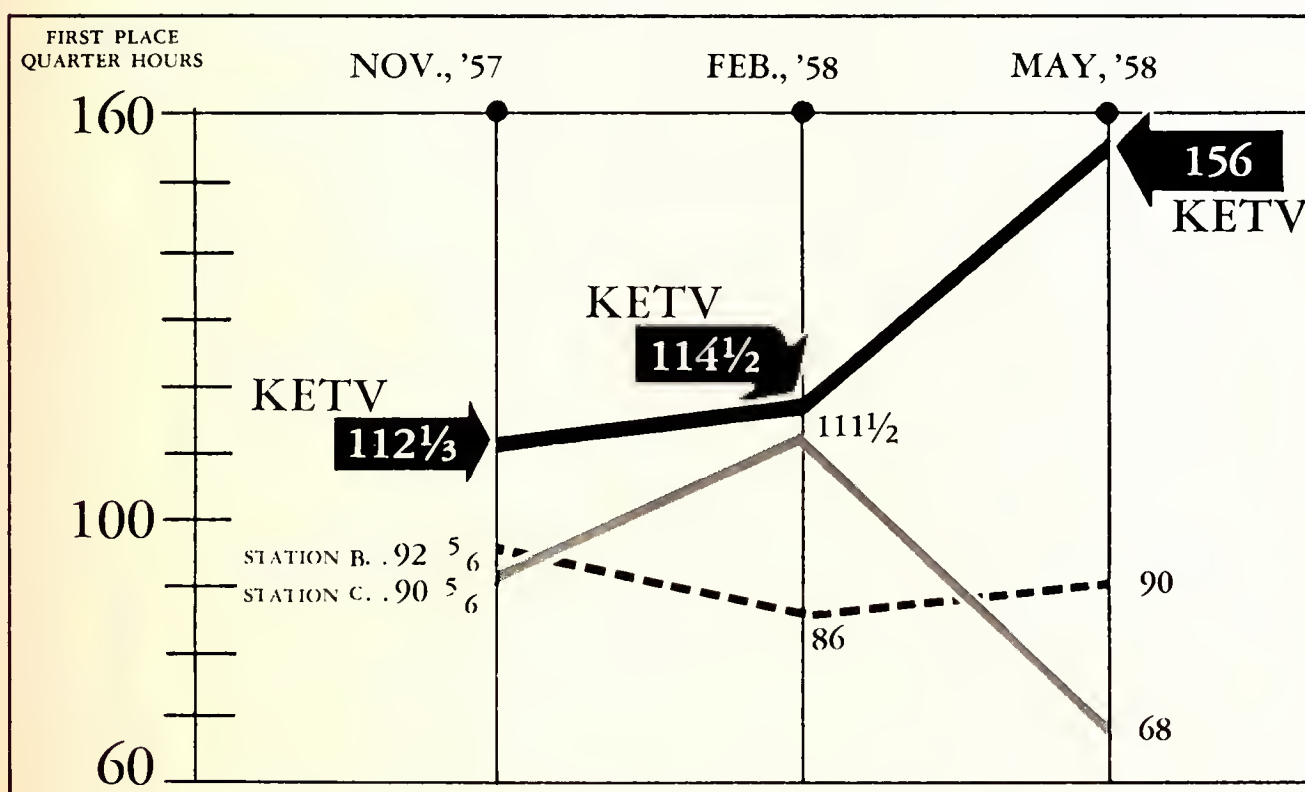
The highlights of Valentine's sketch:

- Videotaping now comes to around \$350 per roll per hour. **The price should come down** shortly to \$300. In either case, the price involves but one copy.
- **AFTRA rules** restrict videotape use to one-time only. **SAG favors** multiple uses, with the same payments that apply to film.
- McCann-Erickson has produced **taped commercials** for Climax, Studio One, and Mennen on the Wednesday Night Fights.
- **Duplicated tapes have been found quite satisfactory**, and it will be only a matter of getting enough stations to install tape reproducers (about 60 of them have the equipment now). The cost is \$50,000 per table.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 54; News and Idea Wrap-Up, page 57; Washington Week, page 67; SPONSOR Hears, page 68; Tv and Radio Newsmakers, page 74, and Film-Scope, page 49.

KETV Hits New Heights in Omaha!

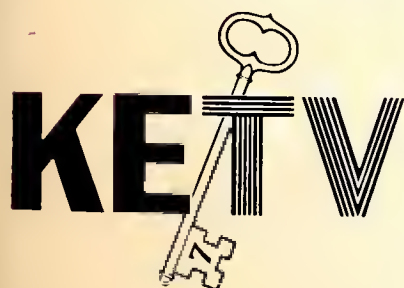
May, 1958 Omaha Metropolitan ARB proves that KETV won the largest Audience in the most quarter hours when all 3 stations were on the air – for 3 consecutive ratings!



KETV has the greatest number of first place quarter hours in both afternoon and evening, seven days a week!

	KETV	STATION B	STATION C
Afternoon (1:00 PM to 6:00 PM)	91.5	36.0	13.5
Evening (6:00 PM to S. O.)	64.5	54.0	54.5
TOTAL	156.0	90.0	68.0

Now... more than ever... KETV assures advertisers maximum audience at lowest cost per thousand in Omaha... a business "hot spot"!



Call your **H-R** man for the full story of KETV's progress!

channel

7

OMAHA WORLD-HERALD STATION
Eugene S. Thomas, V. P. & Gen. Mgr.

basic



NEW SERIES JUST ADDED!



ROD CAMERON

27.0 AVERAGE RATING* IN 66 FALSTAFF MARKETS—a better rating

than 75% of all network shows! Pick up any ARB report for any month in the past year — STATE TROOPER is “top 10” everywhere! And it *sells*!

AND FALSTAFF BREWING IS RENEWED IN 66 MARKETS —3RD STRAIGHT YEAR!



STAT

NO. 1 IN CHICAGO	28
NO. 1 IN PITTSBURGH	30
NO. 1 IN ALBANY-TROY	27
NO. 1 IN NEW ORLEANS	25
NO. 1 IN SACRAMENTO	40
NO. 1 IN PEORIA	38
NO. 1 IN MINNEAPOLIS	24

**WIDT & SONS, BREWERS
 RENEWED IN 3 STATES
 3RD STRAIGHT YEAR!**

WHAT ABOUT YOUR MARKETS?



THE TROOPER

HARRISBURG	33.0
COLORADO SPRINGS	38.5
DAVENPORT	42.5
W. PALM BEACH	27.4
ST. LOUIS	37.9
SANTA BARBARA	26.6
GREENSBORO-WINSTON SALEM	37.2

able ARB ratings (partial listing)

104 HALF HOURS NOW AVAILABLE!

write, wire, phone

mca tv
FILM SYNDICATION



With the Catalina Station You Can Take It With You!

VACATION TIME...when KBIG, always a GOOD radio buy in Southern California, becomes a MUST buy for advertisers who want to keep their sales message before their prospects!

THE CATALINA STATION is The Vacation Station for millions of southlanders and an additional million out-of-state tourists, because it's the station *you can take with you*... from L. A. to Vegas, Laguna to Arrowhead, Ensenada to Santa Barbara.

Mail tabulation of current contest entries confirms the surveys: KBIG has listeners in 234 communities of all eight Southern California counties, *plus* the huge tourist bonus.

FOR STAY-AT HOMES, KBIG provides a *daily musical vacation*, weaving the magic of romantic Catalina into every program...conjuring up visions of honeymoon and holiday on the isle which symbolizes attainable escapism to Southern Californians.

KBIG SUPPLEMENTS its great musical programs with award-winning newscasts and hot-weather specials which are hot summer buys!

- **FISH & GAME REPORTS**
- **MARINE WEATHER REPORTS**
- **BEACH WEATHER REPORTS**
- **JIM HEALY SPORTS REPORTS**
- **HOURLY NEWS HEADLINES**

A KBIG summer feature may be tailor-made for you. Ask your station or Weed contact for details.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone HOLLYWOOD 3-3205
Nat. Rep. WEED and Company

Timebuyers at work

Marie Coleman, Donahue & Coe, Inc., New York, feels that gimmicks used by stations to increase audiences aren't necessarily bad. "In fact, when they are used on a consistent basis, rather than just during rating periods, promotion gimmicks do a great deal of good for both station and advertiser," Marie says. "They bring new audiences to the station and intensify the interest of the regulars. Gimmicks are a legitimate, healthy facet of the advertising—attracting attention. Most advertisers use them—coupons, contests, special sales, etc. Gimmicks were one of the earliest advertising forms and their tremendous results proved the value of advertising and paved the way for the medium as we know it today. So let's cut out all this nonsense about stations using gimmicks. Let's encourage them to sell themselves to the public in a spectacular, show business way. But let's encourage them to do it all the time—not just during rating week. The best advertising, the stations will agree, is that which is consistent. Repetition is as important to a station as it is to a client's product."



Roy Garn, Roy Garn Co., New York, feels that a consistent daily combination of radio announcements and regular programs on the same station can more than double the effectiveness of announcements or programs used alone, without support from the other. "Listeners may have station preferences, but they have radio-listening-time preferences too," says Roy.

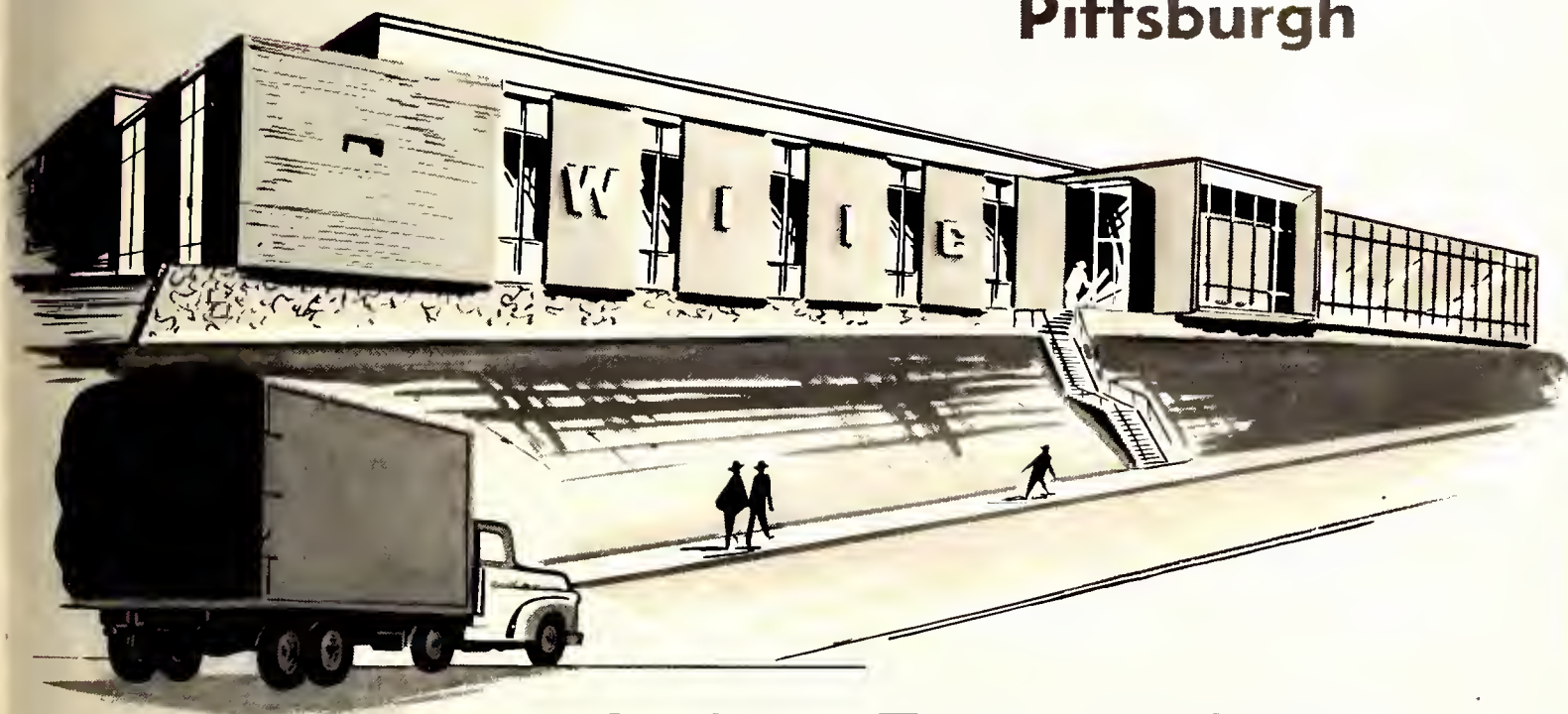
"E.t.'s can get too repetitive and fail to break listeners' preoccupation. You're talking—but who's *listening*? This is especially true in the 'emotional appeal' elements needed for today's highly competitive advertising. For example, we were getting good results for a one-office commercial bank using a heavy daily e.t. schedule on one station. But with the addition of a seven-day musical program and *live* commercials, the bank after one year expanded to five offices, with an increase of 72% in number of accounts. The bank's per ratio growth was 48%. Its one big competitor using spots alone, on the same station, ran a poor second in per ratio growth."



**We're
Moving.....**

WIIIC CHANNEL 11

Pittsburgh



**..... IS ON THE MOVE
to its new TELEVISION CENTER**

Pittsburgh's finest and most complete studio and production facilities

AFTER JUNE 30, 1958
OUR NEW ADDRESS WILL BE
341 Rising Main Street
NORTHSIDE, PITTSBURGH 14, PA.
FAirfax 1-8700





Community Service Award

Presented to -

Art Barrie, People's Opinion Program, &
a 100% Soldier, by the American Legion of
Lucas County, for outstanding service to the
community in providing an easily accessible and
readily available outlet for a host of opin-
ions on important local problems &
for providing access to the community
today are many
and for promoting
peace & service
to the community.



Here, Art Barrie receives the
American Legion Community Service
Award from Lucas County
Commander Charles Phillips.

“...for outstanding services to the community...”



Only four times in 39 years has a community service been of such significance as to merit the Lucas County, Ohio, American Legion Community Service Award, recognized as the highest local award. This rare honor has just been awarded to Art Barrie, People's Opinion Program, and WSPD Radio in Toledo.

“The People's Opinion program was singled out,” according to Commander Phillips, “because it provides any citizen easy and ready access to express an idea or opinion. Such expression receives wide coverage.” “Definitely,” Phillips continued, “our citizens in this area can be and are more informed on local and national issues than others in communities which do not utilize such a medium for a free exchange of ideas. Barrie and WSPD have given re-birth to “town meetings.” Our community can only profit from this imaginative radio service.”



National Representative: The Katz Agency
National Sales Director: M. E. McMurray
625 Madison Ave., N. Y. • 230 N. Michigan Ave., Chicago



Storer Radio

WSPD
Toledo

WJW
Cleveland

WJBK
Detroit

WIBG
Philadelphia

WWVA
Wheeling

WAGA
Atlanta

WGBS
Miami

**1^{1/2} million
people**

are served by



from the

**Highest Tower
in the South
at Augusta, Ga.**

1,292 feet tall

1,375 feet above

average terrain

1,677 feet above

sea level covers . . .

more of So. Carolina
than any So. Carolina
station, PLUS . . .
more of Georgia than
any station outside
of Atlanta.

maximum power . . .

100,000 watts

low band VHF

NBC & ABC networks



AUGUSTA

Represented by Hollingbery

Commercials commentary

Frank, earnest, and the flip-top box

Mike Wallace, in his now defunct Friday night series over ABC, first made me conscious of the amazing new "Frank-and-Earnest" school of cigarette commercials.

Mike would pause in the midst of his cold, cynical probing of a Margeret Sanger or a Frank Lloyd Wright. He would turn, face the camera, look you straight and honorably in the eye. And then, with the steely earnestness of a tenderfoot repeating the Boy Scout oath at his first troop meeting, would assure you that Philip Morris is a "truly fine cigarette."

Or some other equally controversial statement.

But if Mike was the most dramatic, he was not the first, and is by no means the last of those hard-chinned cigarette announcers who are now giving it to you straight, live, and sincere.

In fact, the technique has become practically an epidemic in the cigarette industry. Recently, in a single week, I counted no less than seven major brands which are using it on network tv. And if you aren't confused about who is saying what for Kent, Camel, Kool, Chesterfield, Oasis, Viceroy, Pall Mall, Philip Morris—well, you ought to be.

I'm sure the public is.

Stanislawski would be proud

It's an extraordinary example of what happens when an entire industry goes ga-ga over an advertising method. And forgets the competitive advantages which companies and products enjoy when their advertising is fresh, new, original, and recognizably different.

With all their frankness and earnestness, the boys are cancelling each other out.

The technique, of course, is not peculiar to the cigarette business. Dick Stark pioneered it a long time ago, and is still giving it the old college try for Remington Rand and other advertisers. Dick, in fact, probably set the pattern, for the clean-cut, smiling but deadly serious, somewhat mannered announcers who are now laying it on the line for fine tobacco flavors.

In cigarette commercials, however, the frank and earnest technique has developed some interesting variations. One, for instance, is the "two-fingered shake." The announcer grasps a lighted cigarette between his forefinger and second finger, and waves the two digits at you in a solemn gesture of warning, reproof, or emphasis.

Another typical, cigarette variation is "slogan slugging." Viceroy, for instance, asks a straight-faced announcer to deliver a short, and apparently sincere piece of copy in which the Viceroy slogan is repeated four, five or six times.

And he delivers it with a kind of dramatic spacing and phrasing that would do credit to the Stanislawski school. "Viceroy PAUSE gives you more (PAUSE) of what you change (PAUSE) to a filter for—(LONG PAUSE) Maximum filtration (HOLD IT, KID) for the smoothest smoke. (EXHALE)"

But this is not to make fun of current cigarette tv advertising, o

T.V. spot editor

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



This 60-second commercial for Rheingold Extra Dry Lager Beer is stop motion at its best. It's delightfully entertaining every second of the way, yet it's packed with product identification and salesmanship. Cans, bottles and glasses, in a triumphal parade and train ride, take the viewer to the areas stressed in the Rheingold jingle. For a smash finale, a beer barrel blimp floats overhead, as tiny manikins in stands below shout and clap their hands! Produced by SARRA for LIEBMANN BREWERIES, INC. through FOOTE, CONE & BELDING.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



It's all in the family! Famous dancers, Bambi Linn and Rod Alexander, open this unusual spot with a sparkling sequence, followed by a quick and logical switch to product-in-use shots at home. The benefits of Mexsana Medicated Powder for adults and for babies are amply demonstrated by the dancing stars and their own daughter, Belinda. This tiny salesgirl, whose coos speak louder than words, proves once more that babies are still the best attention-getters in the business. Created by SARRA for PLOUGH, INCORPORATED through LAKE-SPIRO-SHURMAN, INC.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



The purpose of this series of 60 and 20-second commercials and 8-second ID's for Salada Iced Tea is to push iced tea with "Flavor so deep you can feel it" and "No twigs . . . no dust." Stop motion makes iced tea look especially inviting by lifting a frosty glass out of a full screen of ice cubes. Attractive people in believable situations drive home the two themes (gently!). New packaging gets its full share of attention in these easy-to-watch spots. Produced by SARRA for SALADA-SHIRRIFF-HORSEY INC. through SULLIVAN, STAUFFER, COLWELL & BAYLES, INC.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Cereal spots can be both informative and interesting! Proof? This series of 60 and 20-second commercials for Hi-Pro. Subtle photography sets up the early morning mood—streetlights are turned off, sunshine pours in on bedroom slippers. The breakfast scenes that follow are unusually convincing . . . your next-door neighbors are obviously enjoying the product! Throughout, other foods are superimposed on a bowl of Hi-Pro to illustrate comparative food values and protein content. A soft bit of hard sell! Produced by SARRA for GENERAL MILLS, INC. through DANCER-FITZGERALD-SAMPLE, INC.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street

MISSOURI'S THIRD TV MARKET



162,799 TV HOMES*

KODE-TV in the Joplin market covers a 4-state area with 162,799 TV homes, 669,800 population and \$776,919,000 buying power.

Joplin is the urban center of 11 communities in an 18-mile radius with a combined population of 97,750.

KODE-TV in the Joplin market is 28% taller, and 29% more powerful than any competitor.

*Television Mag. Set Count—May '58

CREATED BY
KODE-TV
JOPLIN, MO.



WSTV, WSTV-TV, Steubenville; WBOY, WBOY-TV, Clarksburg; KODE, KODE-TV, Joplin; WPAR, Parkersburg; WPIT, Pittsburgh; KMLB, Monroe, La.; Colmes-Werrenrath Prod., Inc., Chicago

to minimize the difficulties of planning an effective campaign in today's fiercely competitive market.

Actually, a solid cigarette campaign is one of the three or four hardest creative jobs in the entire advertising business. (A good beer campaign is another, and a whiskey campaign, though you don't have to worry about tv or radio, is one of the toughest of all.)

With a cigarette, you very seldom have definite, describable, product differences, advantages, and sales points. And it's not surprising when agencies and advertisers fall back on some pretty stale, tired and imitative treatments. It's remarkable, in fact, when a Leo Burnett can come up with the Marlboro campaign—one of the most striking new concepts in cigarette advertising in many, many years.

No cover-up for weak sales story

One thing, however, which tobacco men ought to guard against is their own, peculiar business schizophrenia. The tobacco industry more than I've ever known, suffers from an acute case of split personality.

On the one hand it is given to brash, harsh, rip-roaring razzle dazzle. G. W. Hill at his most flamboyant. You might call this it: Huey Long side.

On the other hand (and often existing in the same person or company) is the character of the Old Southern Planter. The Senator Claghorn type. Courteous. Genteel. Pompous. Windy. And pretty darn dumb.

One of the biggest troubles with the "frank-and-earnest" commercials now being run by so many cigarette companies, is that the copy is dominated by Senator Claghorn-thinking.

They say less, with more solemnity, than almost any other commercials on the air.

There's nothing wrong, in principle, with using a straight tv sale pitch by a live announcer (providing, of course, your competitors aren't snowing you under with the same type of announcement.)

But when straight announcements are used, there should be some meat in the copy. Facial sincerity, or vocal earnestness won't overcome the weakness of the sales story.

Incidentally, of all the cigarette announcers I've caught on tv, seems to me that Bob Wright (for Kent, on the \$64,000 Challenge does one of the best jobs.

But then, Kent really gives him something to say.

Commentary Comments

Do you agree with John McMillin's criticism of implied medical endorsements? Have you seen a tv commercial or heard a radio commercial which you like or don't like?

Mr. McMillin welcomes your comments and suggestions. Address them to him c/o SPONSOR, 40 East 19th Street, New York 17, N. Y.

IENT
ENCE ROOM



**SPONSOR
FALL FACTS BASICS**



STATIONS
TODAY & RADIO FOR TODAY & BELLING
1958 BYRON, PRESIDENT & HOME OFFICE CHAIRMAN, BELLING

*when you're in BASICS—
you're in!*

wherever national spot budget

BASICS like these



**SPONSOR
FALL FACTS BASICS**

SECTION 1

Spot
Television

**SPONSOR
FALL FACTS BASICS**

SECTION 2

Film

**SPONSOR
FALL FACTS BASICS**

SECTION 5

Spot
Radio

**SPONSOR
FALL FACTS**

SECTION

Marketing
Basics

**SPONSOR
FALL FACTS BASICS**

SECTION 3

Television
Basics

**SPONSOR
FALL FACTS BASICS**

SECTION 6

Radio
Basics

**SPONSOR
FALL FACTS BASICS**

SECTION 4

Film
Basics

planned in the planning

BEST AD SHOT OF THE YEAR!

- "BASICS serves as a valuable reference on all phases of the business, and has on numerous occasions proved a real life saver."

Dick McKeever Radio/TV Time Buyer, BBDO

- "As a media planning tool, FALL FACTS BASICS intelligently provides source material that we find invaluable."

Philip Branch Media Supervisor, Grey Advertising Agency

- "BASICS is an important document in terms of reference information, and I find it extremely helpful for data required in a hurry."

L. T. Fisher Media Director, Dancer-Fitzgerald-Sample

- "Sponsor's FALL FACTS BASICS is a handy reference source on the basics of Broadcasting, designed for year-round use. Bigger and better with each edition. My only complaint is, it gets borrowed too often."

Jeremy D. Sprague Time Buying Supervisor, Cunningham & Walsh

- "If one wants information in a hurry, BASICS contains most information buyers need and use. I think it a tremendous job."

Lee Rich V.P. — Associate Media Director, Benton & Bowles

- "Sections 3 and 7 are particularly important to me and for the people in the media buying area. I make good use of the statistical information for media plans, when trying to project ideas to clients."

Harold Sieber Media Supervisor, Kenyon & Eckhardt

- "You can't fool people like Ruth Jones, Jayne Shannon and their time buying associates. If it doesn't have it they won't use it. FALL FACTS has it—and we wouldn't be without it."

Jim Luce Associate Media Director, J. Walter Thompson

No other book will be as vital a factor in helping
time buyers and other decision makers
finalize their fall buying plans this summer.

**TO GET YOUR SHARE OF NATIONAL SPOT BUSINESS
"BASICS" IS YOUR BEST AD SHOT OF THE YEAR**

Deadline 1 July • Publication 19 July

Sponsor, 40 E. 49th Street, New York 17, New York

Reserve _____ page(s) in SPONSOR'S 12th annual FALL FACTS BASICS.
My position preference(s) is:

☐ TV SECTION ☐ TIMEBUYING BASICS ☐ RADIO BASICS ☐ TV BASICS
☐ RADIO SECTION ☐ FILM BASICS ☐ MARKETING BASICS

SIGNED _____ FIRM _____

RATES: full page _____ \$525 ½ page _____ \$305
 ¾ page _____ \$390 ⅓ page _____ \$215

(Above are single insertion rates; contract advertisers pay their regular earned discount rates.)

MECHANICAL REQUIREMENTS
Same as regular issue of SPONSOR
except bleed pages must measure
8 7/8" x 12 1/4" per page.

*** UP! UP! UP!**

**14 OUT OF 15
ROCHESTER
FAVORITES**

**322 FIRSTS
OUT OF 455
COMPETITIVE QUARTER HOURS**

*** Rochester Metropolitan Area TELEPULSE March 1958**

**141 FIRSTS
OUT OF 168
NIGHTTIME QUARTER HOURS**

**181 FIRSTS
OUT OF 287
DAYTIME QUARTER HOURS**

NATIONAL REPRESENTATIVES
The Bolling Co. WVET-TV
Everett McKinney WHEC-TV

**In Rochester, N. Y.
IT ALL
ADDS UP TO**

10 CBS BASIC

49th an Madiso

Industry stimulant

May I have your thoughts on an idea of mine which would in effect be a tax cut and at the same time provide a strong stimulant to basic industry?

Since practically every Federal Income taxpayer owns or is a potential owner of an automobile, I believe that if our Internal Revenue Department should allow a four year write-off on any motor vehicle regardless of what use it is put to, a stabilization of the country's major business could be brought about.

Should this be adopted, every automobile sold would naturally mean *more steel, more coal, more rubber* and a real boost to all related manufacturers that are in production as suppliers for the automotive industry. The additional profit made by these corporations would more than off-set the credits allowed the individuals and if anything should increase the amount of income tax paid into the treasury annually.

Your reaction could be instrumental in building widespread support for such a change in our tax laws. It is my hope that one of our Senators or one of our Representatives will have enabling legislation prepared and introduced into Congress.

N. Joe Rahall, *president,
The Rahall Broadcasting Station
Beckley, West Va.*

• SPONSOR applauds every effort to turn a tide of business hesitancy into constructive action

Tv commercial ratings

Your article, "How Agencies Rate Television Commercial Film Producers" (page 36, May 24, 1958 issue), caused much discussion around the MTI offices recently. It was received with great interest by our staff chiefs.

It is my belief that a survey of service firms such as ours would be of additional value to your readers . . . for while certainly the job of filming television commercial or feature is of prime importance . . . the task of getting the prints to the markets on the appointed time for play lies in the hands of the professional film handler and distributors.

Should you deem such investigation valid, our personnel and facilities are always at your disposal.

J. R. Ritenour, *president,*
Modern Teleservice, Inc.
New York

• SPONSOR would like to hear reactions from our readers to such a survey.

While I question the purpose and methods used in compiling the material for "How Agencies Rate Television Commercial Film Producers (24 May), on behalf of the Film Producers Association of New York, whose members account for almost 70% of all tv film commercials, may I point with pride to the fact that of the twelve producers cited eight are FPA members, based in New York, but filming all over the country and, yes, even the world.

The statement by one of your agency men surveyed that "New York producers have essentially devoted their lives to tv commercials," is worth reiteration. There is a mutuality of interest with advertising people that can be claimed by no other part of the country. FPA's June 12th Commercials Showcase, attended by 500 top agency executives, evidenced the desire of producers to share their experience and their technical developments with their clients.

In one respect, however, I must disagree with the validity of trying to rate producers in the first place. It could be likened to asking clients or networks to rate advertising agencies. Besides, it is a precarious ground to tread in that few systems are foolproof, and an otherwise justifiable result can be destroyed by just one "bad apple" that slips in through a faulty technique in judging the replies.

Wallace A. Ross
Film Producers
Association of N. Y.
New York

• To set the record straight SPONSOR reprints in its correct form the above letter which was garbled by the printer in last week's issue.

Convention issue

Just a note to thank you for the mention of TAB's "Tennessee Means Business" campaign in your Convention Issue. We think that the campaign has had good results and appreciate the publicity you gave it in your good magazine.

John P. Hart
President, Tennessee Assn.
of Broadcasters
Knoxville

The TWO most likely to Succeed... in the Detroit Area!



POWER

The most powerful Broadcasting-Telecasting combination in the market! Power in both radio and TV to reach the primary, secondary, and fringe areas of this 5th largest market with a signal strength that assures maximum reception.

COVERAGE

The TV and RADIO coverage of CKLW's powerful twins is second to none in the market. If you tell more people . . . you sell more people!—and in this region you do both with either CKLW radio or TV.

SUPER SELLING

News and music presented by Detroit's most able radio personalities does the selling job better on CKLW. CKLW-TV's tremendous first-run full-length movie features attract a most receptive audience for any advertiser's message.

GENERAL OFFICES GUARDIAN BLDG., DETROIT

J. E. Campeau
President

ADAM YOUNG, INC. *National Representative*



**He must know
a good spot"**

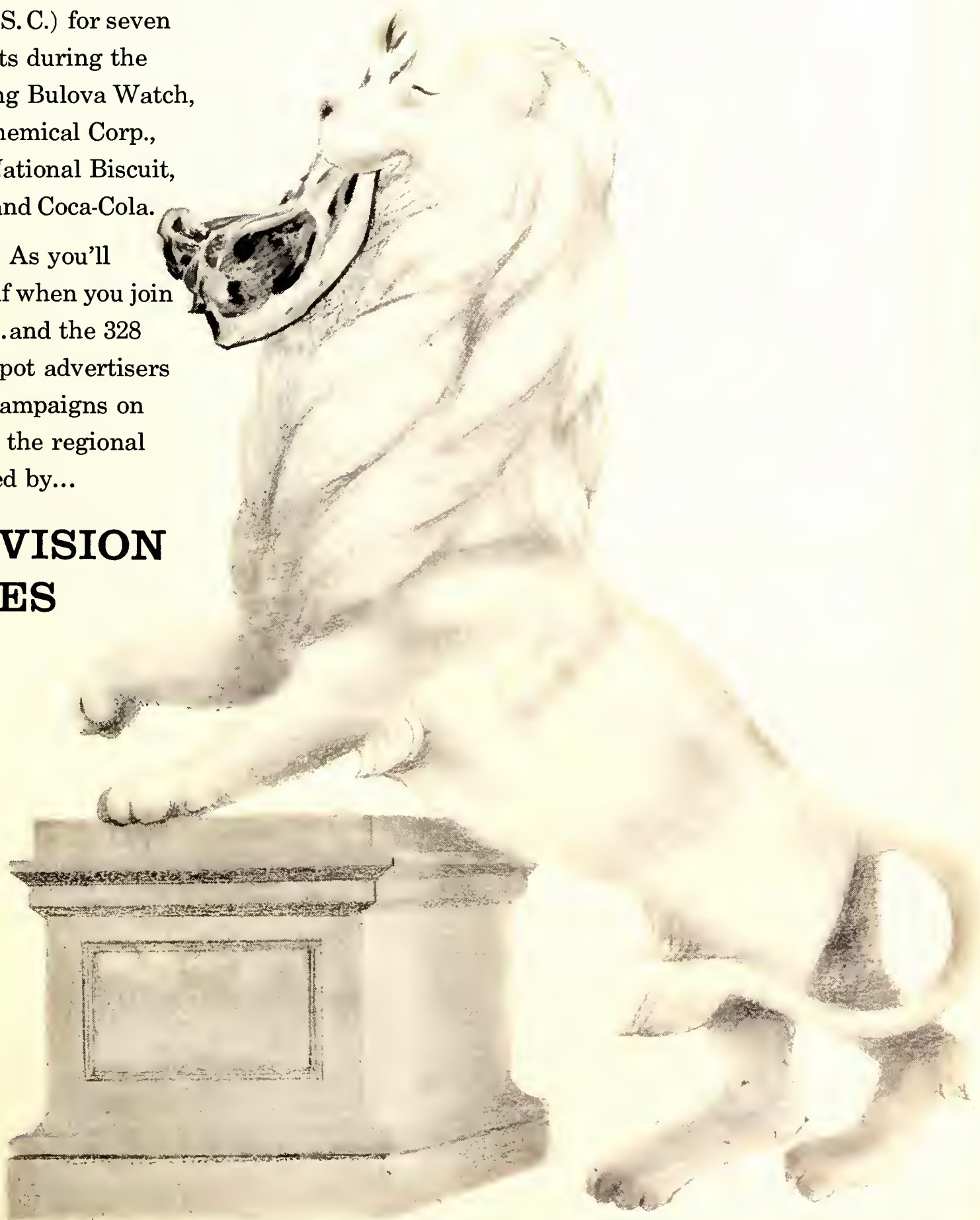
McCann-Erickson timebuyers
too. Their skill in finding the
most productive sales medium in each
market is vital to some of the
nation's most successful advertisers.
Naturally, all media research data
supplied by their own researchers
and by CBS Television Spot Sales
receive a thorough going-over.

Result? McCann-Erickson picked
WBTV, Florence (S.C.) for seven
of its major accounts during the
past year...including Bulova Watch,
California Spray-Chemical Corp.,
Gibson & Myers, National Biscuit,
and Standard Oil and Coca-Cola.

Good spot to be in! As you'll
discover for yourself when you join
McCann-Erickson...and the 328
different national spot advertisers
with current spot campaigns on
the 14 stations and the regional
network represented by...

CBS TELEVISION SPOT SALES

CBS-TV New York
WCTV Hartford
WCAU-TV Philadelphia
WOPR-TV Washington
WTV Charlotte
WTV Florence
WBR-TV Jacksonville
WISN Milwaukee
WBM-TV Chicago
WOM-TV St. Louis
WUL-TV Houston
WUTV Salt Lake City
WON-TV Portland
WXTV Los Angeles
and THE CBS TELEVISION
NATIONAL NETWORK



Why is WDGY first in Minneapolis - St. Paul on the latest Hooper & Pulse? ... because it's the

**50,000 watt
station with the
50,000 watt
personalities**



You need coverage—you *get* coverage with 50,000 watt WDGY. But it takes more than coverage to get you *audience*. A 50,000 watt station needs 50,000 watt personalities, like Don Kelly, here. Don's the "Morning Mayor" of WDGY's 50,000 watt coverage area ... the happiest man in radio. This "Smilin' Irishman" is a singer and wit, in the bargain. Don is typical of the sound that has made WDGY *first* all-day per Pulse and Hooper ... and of the "response-ability" that is giving WDGY its highest billings ever! Talk average and audience to the Blair man ... or WDGY g.m. Jack Thayer.

*
Just out ...
May-June Hooper
shows WDGY first
morning, afternoon &
all-day. Average: 28.2%

WDGY

50,000 watts

MINNEAPOLIS-ST. PAUL

**STORZ
STATIONS**
TODAY'S RADIO FOR TODAY'S SELLING
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.
WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.
WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.
WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.



These headlines have marked radio's recent progress. Now . . .

They're taking a new look at radio

Since radio began its upward thrust a few years ago it has reaped many plaudits, stirred up much excitement

Will excitement last as media competition increases?

The answer is yes, so long as radio keeps getting results

By Bill Miksch

This week, radio sits a shade uneasily in its catbird seat. On one hand it faces stiffening competition from spot television. On the other, it is aware of being under closer scrutiny by air clients, inasmuch as the present economy is causing them to re-study all media. The problem facing radio: How to sustain the excitement generated by

the boom that, last year, shoved spot close to the \$200 million mark and network close to \$90 million?

Had the nation's business not run into the stickiness of a recession, this problem might never have come up at this time. Just how much of a problem it represents is doubtful. Radio is getting results and so long as it does advertisers will go on buying it. In

fact, SPONSOR, investigating the purported uneasiness, found that the majority of admen agreed that radio is in for a very good year.

In Sponsor-Scope on 7 June, the situation was uncovered with an item which began: "National spot radio appears to be in for another stiff round of competitive selling from tv." One of the anonymous sources quoted, said, "More of our clients are looking at spot tv because it's come along with some very attractive packages, which on the basis of cost-per-1,000 (especially in fringe time) compare very favorably with radio prices."

On checking further to explore the possibility of a trend, SPONSOR found a diversity of opinions. "Frankly, I haven't noticed tv costs coming down

to the point where they match radio rates," said one adman whose media department buys both.

Said a seller of spot television, "If television is beginning to compete with radio on a price basis, then I can only say I'm sorry. If such a thing is happening, and I'm not personally aware that it is, then it not only is unfair to radio—but it downgrades tv as well.

"Radio and tv are two completely different media," he continued. "The one is single-dimensional; the other offers not only sound, but sight, motion (when properly used) and sometime soon—color. For a tv salesman to tell a client, 'Look, you can get all of these for practically the same cost as you can buy radio' is simply poor salesmanship. Tv can't tear down a great medium like radio without hurting itself in the process."

Just the same, hunger and panic and fright can play tricks on the best-intentioned—can turn lambs into wolves. The rivalry between radio and tv has generally been a friendly one.

This has been partly due to the fact that radio and tv stations often belong to the same owner, are sold by the same station representatives. Tv as the new excitement medium had little to fear from radio; the latter, as an underdog created its own aura of excitement by staging its spectacular comeback. It not only learned to live with tv but cut out a new swath for itself. As the national economy boomed along, both radio and tv kept their biggest guns trained not on each other, but on their common enemy—print media.

"I've been noticing increased tv pressure on radio lately," one adman admitted, "and can only assume the old 'gentleman's agreement' between TvB and RAB has broken down."

Indications of this competitive situation are cropping up from time to time. CBS Spot Tv Sales, for example, recently came out with a presentation (based on Nielsen data) to the effect that it takes just two tv spots to equal the audience of 100 radio spots and that the cost-per-1,000 would be less. Other research and promotion pieces are beginning to suggest that tv has taken off its gloves, ready to give radio the same treatment that it has heretofore handed out mostly to newspapers and magazines. That this attitude will undergo much of a change so long as the recession continues is not likely.

Some admen feel that the results of this pressure are beginning to be felt;

that spot tv is picking up considerable new business for the season ahead. Others feel that the new spot tv business is not the booty from raids on radio but from raids on net tv.

Wherever the spot tv money is coming from, one thing is remembered above most others: That Pepsodent toothpaste which by last year had become practically synonymous with spot radio's upsurge deserted that medium this year for spot television. It was almost like the Dodgers leaving Brooklyn for Los Angeles.

The feeling was that Pepsodent's prolonged saturation campaign on radio led a lot of other big advertisers into the medium on the grounds that "If it's good enough for Pepsodent, it's good enough for me." Now the concern is that some advertisers might follow it out of radio and into tv on the grounds that, "Maybe it wasn't good enough for Pepsodent after all."

"It's this kind of Pied-Piper thinking," said one agencyman, "that makes advertising an ulcer business. Anyone knows that Pepsodent had terrific success with its radio campaign. There's no doubt it will have terrific success in tv. Not knowing their specific aims in either case, I couldn't begin to analyze the thinking that went into their choices of both media. But I do know this—that any client who picks himself a bellwether and trails it from one medium to another isn't doing much thinking for himself. If Pepsodent chooses to leave radio or go back into it has no influence on our buying decisions. We buy what we need as we need it to meet our specific marketing problems at the time."



Jerome Feniger, C&W vice president, feels radio on local basis faces a boredom problem

The mere fact that radio may currently be getting a re-examination by clients and prospective clients doesn't mean it's in trouble. Because at this stage of economy, top brass are busily examining just about every area in their operation. Every advertising medium, whether now in use or under consideration, is getting a long, hard look.

Actually, media evaluation and re-evaluation is a constant thing at agencies. "I'm always looking at radio as I go along," says C&W's Richard Depew, "because I know peoples' habits are constantly changing. That goes for tv, too." (C&W's Videotown has had tv under its scrutiny for a decade).

"In spite of the economic climate," says Bill Hoffmann, director of radio at BBDO, "radio is in a healthy state. In fact, this year looks very good for both net and spot. What's more, we know it delivers. I know of two very great radio case histories right now, only I couldn't reveal them."

If radio is undergoing some re-evaluation by advertisers and agencies, what are they finding out about it? National spot sales are said to be falling a little short of expectations for the first half of the year. In network radio, total sponsored hours on all four webs slipped from 114.6 hours for the week of 1 March to 97.4 for the week ending 20 June.

As for national listening at this writing, the A. C. Nielsen Co. reports that while radio listening is up about eight per cent on a weekly come basis, there is a slight decrease in total hours tuned in. In other words, more people are listening but not for as long a time.

That more people should be listening every week is not surprising since there are more sets than ever before. Today there are 156 million receivers, a little over twice as many as 10 years ago. Auto radios and transistor portables have swelled the availability of places where people can listen and do.

But if there is even a slight dip in the length of time listeners spend with their sets, then broadcasters may well have a reason to do some re-examining themselves. If, as has been suggested, some of the excitement has dimmed regarding radio's tremendous renaissance, then the best answer could lie in the direction of programing.

"Spot radio has gone overboard on formula, that is top 40 and the like,"

(Please turn to page 70)



ABC TV's programing chieftain, Tom Moore, sees his net holding edge of early evening with proved shows like *Maverick*, *Real McCoys*, *Dick Clark*. Coup of the season is signing of Bing Crosby for net's first specials



CBS TV programing head, Hubbel Robinson Jr., is focus of critics' attention with planned return of Jackie Gleason in half-hour format. Network will be heavy in mystery a la *Perry Mason*, proved hour variety, new Westerns



NBC TV programing topper, Bob Lewine, stays bullish on specials, plans 100 including *Monitor*, *Wide World*. Network faces same sales problem as competitors with highly favored hour-long Western and mystery shows

How net tv shows line up for fall

- ◆ Fight for audience will be through peak number of Westerns, adventure-mystery shows, family-type comedy
- ◆ Peak of viewer interest is expected from avalanche of big-name specials and return of star-comedians to nets

In late June, as fall network tv selling heads into the home stretch, network executives are still faced with a June record-high of 25 hours of unsold time on the three nets combined.

Despite the lag in fall sales, prime time programing lineups are now beginning to firm.

Here are the programing trends clients and agencies should consider when sewing up their fall commitments:

• *Prime time is in a buyers' market for the big-budget advertiser.* Compared with last year at this time (then considered a relatively late selling season), clients have a wider range of choice than ever before in the history of tv. There's a variety of network offerings both in terms of time slots and program categories that are still uncommitted. In sheer unsold hours, here's how mid-June 1958 compares with mid-June 1957:

	1958	1957
ABC TV	8	5½
CBS TV	7½	1
NBC TV	9	1½

• *Block programing is a thing of the past* where this fall's concerned, at least. Contrary to fall 1957, when certain evenings were predominantly Western or action or vocalist-fronted variety on specific networks, the strategy of 1958 seems to be "variety in show lineups." Each network is pitting one contender against its competitors on a half-hour by half-hour basis, rather than attempting to give any specific evening a particular character.

This means that each sponsor's show is on its own, and it becomes even tougher to guess its success in terms of the lead-in and lead-out of that show. A big exception to this new "lack of pattern" is ABC TV's Tuesday night which continues to stand out tall in the saddle with five Western-action shows. On other nights and other networks, Westerns, mysteries, situation comedies seem to follow on each other's trail without a well-defined, over-all viewer-appeal aim.

• *One-hour shows in varying categories offer broadest choice.* Except in the general drama category, which has

declined, there are more one-hour formats open to co-sponsorship and alternate-week bankrolling than ever. Out of a total 21 hour-long shows, three are adventure-mysteries, seven Westerns. Of these, even NBC TV's *Wagon Train*, with its top-notch track record, still has time open.

Despite the tough sales problem such hour-long opuses present, the networks continue to be bullish about them since a successful hour show can give it a strong audience advantage against the competing networks by providing the backbone of the evening's lineup.

• *Westerns are riding higher than ever.* There'll be 22 of them this fall compared with 16 last year and 11 the year before. The bulk of the new additions are in the tough-to-sell hour formats. Despite grumblings from newspaper columnists and tv critics, Westerns actually had the lowest mortality rate of any show category during the last season with only two failing to rate renewals.

Here's how the Westerns will be split among the three networks in the coming season:

	Hour	Half-hour
ABC TV	3	5
CBS TV	1	4
NBC TV	3	6

The large number of unsold hour-long Westerns may still raise havoc with the programing lineups before the fall season kicks off. Some reshufflings

and substitutions in this area are virtually inevitable.

• *Mystery-action shows nearly doubled for this fall compared with last season.* By October there'll be two hour-long mystery shows (*Perry Mason*

on CBS TV; *Public Enemy* on ABC TV) and, appropriately enough, 13 half-hour mysteries.

The three networks seem to be fighting for the same audience in the scheduling of these shows. For instance,

CBS TV is pitting two new half-hour mystery-action shows against *Disneyland*, hoping to draw some of the young audience with its entries—*Invisible Man* and *World of Giants* on Wednesdays between 7:30 and 8:30

ADVENTURE—MYSTERY

Hour	
Disneyland (Kellogg, Derby Foods)	ABC
Public Enemy	ABC
77 Sunset Strip	ABC
Perry Mason (Armour, Libby, Pillsbury, alt 1/4 open)	CBS
1/2 Hour	
Bold Journey (Ralston)	ABC
Naked City (Brn. & Wmsn., Quaker)	ABC
Rin Tin Tin (Natl. Biscuit)	ABC
Roadblock	ABC
Tales of Frankenstein	ABC
Zorro (7 Up, A/C Spark Plug) ..	ABC
Hitchcock Presents (Bristol-Myers)	CBS
Invisible Man	CBS
Lassie (Campbell Soup)	CBS
Line-up (P&G, Brn & Wmsn)	CBS
Trackdown (Socony, Amer. Tobac.)	CBS
World of Giants	CBS
Dragnet	NBC
M Squad (Amer. Tobac. alt. open)	NBC
Peter Gunn (Bristol-Meyers)	NBC
Steve Canyon (L&M, Amer. Home)	NBC
Thin Man (Colgate)	NBC

COMEDY

1/2 Hour	
Jack Benny alt. weeks (Amer. Tobac.)	CBS
Jackie Gleason (Lever, Pharmaceuticals)	CBS
Red Skelton (S.C. Johnson, Pet Milk)	CBS
Milton Berle (Kraft)	NBC

DRAMA

90 Minute	
Playhouse 90	CBS
Hour	
Interplay	ABC
Desilu series Pursuit (Westinghouse)	CBS
U. S. Steel and Armstrong Circle Theatre	CBS
1/2 Hour	
G.E. Theatre (Gen. Elec.)	CBS
Millionaire (Colgate)	CBS
Playhouse (Schlitz, Lux)	CBS
Alcoa-Goodyear Theatre (Alcoa-Good.)	NBC
Loretta Young (P&G)	NBC

MUSIC

Hour	
Lawrence Welk	ABC
Music One Hour	ABC
1/2 Hour	
Voice of Firestone	ABC
Hit Parade	CBS

QUIZ AND GAME

E.S.P. (Chesebrough alt. open)	ABC
I've Got A Secret (R. J. Reynolds)	CBS
Name That Tune (Kellogg, Whitehall)	CBS
Number Please (Brown & Williamson)	CBS
\$64,000 Question (Revlon)	CBS
To Tell The Truth (Geritol)	CBS
What's My Line (Helene Curtis, Kellogg)	CBS
Brain Or Brawn (L&M, Whitehall)	NBC
Dotto (Colgate)	NBC
Haggis Baggis	NBC
The Price Is Right (Lever, Speidel)	NBC
Tic Tac Dough	NBC
Twenty-One (Pharmaceuticals)	NBC
You Bet Your Life (Lever, Toni)	NBC

SITUATION COMEDY

Donna Reed (Campbell Soup alt. open)	ABC
Leave It To Beaver (Miles, Ralston, alt. open)	ABC
Ozzie & Harriet (Kodak, Quaker) ..	ABC
The Real McCoys (Sylvania)	ABC
Young Mr. Middleton	ABC
Ann Sothorn (Gen. Foods)	CBS
Bachelor Father (Amer. Tobac.)	CBS
Danny Thomas (Gen. Foods)	CBS
December Bride (Gen. Foods)	CBS
Father Knows Best (Scott, Lever) ..	CBS
Gale Storm (Nestle alt. open)	CBS
I Love Lucy	CBS
Phil Silvers (Reynolds, Schick)	CBS
Bob Cummings (Reynolds alt. open)	NBC

SPECIALS

About the same number planned for this season as last year—approximately 100 (this includes Omnibus and Wide, Wide World)	
Shirley Temple's Storybook	
8 Bob Hope Shows	
Dean Martin	
Jerry Lewis	
Emmy and Oscar Awards	
Hallmark Hall of Fame	

VARIETY

Hour	
Welk Top Tunes (Plymouth, Dodge)	AB
Ed Sullivan (Kodak, Mercury)	CB
Garry Moore (Revlon alt. open)	CB
Dinah Shore (Chevrolet, Lorillard)	NB
Fisher-Gobel (RCA, L&M)	NB
Perry Como (Kimb-Clark; RCA, Whirlpool; Noxzema; Sunbeam; Amer. Dairy, Chemstrand)	NB
Steve Allen (Greyhound, Lorillard)	NE
1/2 Hour	
Dick Clark (Beech-Nut)	AF
Pat Boone (Chevrolet)	AF
Patti Page (Oldsmobile)	AF
Talent Scouts (Johnson, Toni)	CI
Arthur Murray	NI
Club Oasis (L&M) not definitely scheduled	NI
Ernie Ford Show (Ford)	NI

WESTERNS

Hour	
Cheyenne (Johnson & J; Amer. Chicle)	AI
Maverick (Kaiser, Drackett)	AI
Sugarfoot alt. with Cheyenne, available	AI
Rawhide	C
Cimarron City	N
The Man From Talahassee	N
Wagon Train (Ford alt. open)	N
1/2 Hour	
Colt .45	A
Law Man (R.J. Reynolds)	A
Rifleman (P&G, Miles, Ralston) ..	A
Rough Riders (Lorillard alt. open)	A
Tombstone Territory	A
Wyatt Earp (P&G, Gen. Mills)	A
Gunsmoke (Sperry Rand, Chemstrand)	C
Have Gun, Will Travel (Lever, Amer. Homes)	C
The Texan (Brn. & Wmsn, alt. open)	C
Zane Grey (Gen. Foods, S.C. Johnson)	C
Bat Masterson (Kraft, Sealtest)	N
Jefferson Drum (Lorillard, Chemstrand)	NC
Northwest Passage (RCA alt. open)	NC
Restless Gun (P&G alt. open)	NC
The Californians (Lipton, Singer)	NC
Wells Fargo (Buick, Amer. Tobac.)	NC

p.m. NBC TV plans an early lead-in into Wednesday night with *Wagon Train*.

• *Situation comedies are back in strength* despite the demise of eight such shows last season. In planning their new situation-comedy entries, all three networks have been stressing the family-type show a la *Father Knows Best*, rather than the more exotic or remote *Dick and the Duchess* which died last year.

"It's the smile that comes from familiar, identifiable situations that we're after, not the guffaw over pratfalls or snicker over the ultra-sophisticated," an ABC TV programing executive told SPONSOR. ABC TV has the largest number of new entries in this category with *Young Mr. Middleton* and the new *Donna Reed* show.

Two established situation comedies have switched networks: *Father Knows Best* to CBS TV, *Leave it to Beaver* to ABC TV. In fact, it looks as though CBS TV would be the home of the chuckle in fall 1958, with eight situation comedies out of the total 14 scheduled by all three networks, and with three out of four of the half-hour comedies built around big-name comedians.

• *The return of the half-hour comedy* is the focal point of next season's excitement. Following fast upon last season's big disappointment, the half-hour *Sid Caesar* show, two other big-name comedians are making a comeback: *Milton Berle* on NBC TV and *Jackie Gleason* on CBS TV. (J. Walter Thompson is the agency with the biggest stake in the half-hour comedy this fall, with clients bankrolling each of the comebacks.)

Gleason, on Fridays 8:30-9:00 p.m., will be fighting *Northwest Passage* on NBC TV, *Leave It to Beaver* on ABC TV. Berle, on Wednesdays 9:00-9:30 p.m., is pitted against one known (*The Millionaire*, CBS TV) and one unknown (*Donna Reed*, ABC TV) quantity. Gleason may be helped by the strong Phil Silvers show following him, while Berle's lead-out, *Bat Masterson*, is once again an unknown quantity.

• *Big-money quiz shows are being replaced by game shows this year.* Four of last year's quiz-game shows landed in the morgue. Nonetheless, there'll be 14 on the air by fall compared with 10 last year. However, the majority of the new entries hopes to draw audiences on the basis of the game-interest, rather than through the
(Please turn to page 72)

RATE YOUR I. Q. ON REPS

1) The first exclusive national sales representative was:

- a. Peters, Griffin, Woodward
- b. Paul H. Raymer Co.
- c. Edward Petry & Co.
- d. John Blair & Co.

2) When was this pioneer rep founded?

- a. 1927
- b. 1932
- c. 1918
- d. 1935

3) Most rep salesmen are usually compensated by:

- a. commission
- b. straight salary
- c. drawing on commission

4) The president of the Station Representatives Association is:

- a. Hal Fellows
- b. Kevin Sweeney
- c. Frank Headley
- d. Don McGannon

5) The managing director of SRA is:

- a. Frank Headley
- b. Larry Webb
- c. Norman Cash
- d. Robert Bartley

6) A station rep which specializes in television stations is:

- a. Harrington, Righter & Parsons
- b. CBS TV Spot Sales
- c. Henry I. Christal
- d. AM Radio Sales

7) Of the "top five" independent reps, the only one less than 10 years old is:

- a. John Blair & Co.
- b. Katz Agency
- c. H-R Representatives

8) Which of the following mottos is that of the Meeker Co.?

- a. "..... Knows Which Way the Wind Blows"
- b. "Personalized Selling of a Limited List"
- c. "We Always Send a Man to Do a Man's Job"

9) The city where most reps do not maintain offices is:

- a. Boston
- b. Atlanta
- c. San Francisco
- d. Detroit

10) Which of the following nicknames belong to H-R Representatives?

- a. Colonels
- b. Working Partners
- c. Madison Ave. Hillbillies

11) The number of independent reps currently in existence is approximately:

- a. 55
- b. 39
- c. 22
- d. 81

12) The area of station management in which reps do not act as consultants is:

- a. promotion
- b. legal
- c. programing
- d. talent hiring

13) Frank Headley and Dwight Reed are principals of the following rep:

- a. Headley-Reed
- b. H-R
- c. B'cast Time Sales
- d. Dick O'Connell

14) Which network does not maintain a spot sales division:

- a. CBS
- b. NBC
- c. ABC
- d. DuMont

15) The number of offices independent reps maintain is approximately:

- a. 35
- b. 300
- c. 500
- d. 2000

16) The percentage of rep employees which are salesmen is:

- a. 20%
- b. 40%
- c. 60%
- d. 80%

17) A station's returns on sales by its rep is approximately:

- a. 15%
- b. 33%
- c. 66%
- d. 73%

18) The ratio of station revenue sources, rep to network, is:

- a. 3 to 1
- b. 5 to 1
- c. 8.7 to 1
- d. 11.9 to 1

19) The number of salesmen employed by the national independent reps is approximately:

- a. 250
- b. 300
- c. 800
- d. 1500

20) The rep which celebrated its 25th anniversary last month is:

- a. John Blair & Co.
- b. Hollingbery
- c. Weed
- d. John Pearson Co.

(Answers on page 37)

This is part of the reminder ballot sent to homes which didn't answer Nielsen Coverage Service mail query the first time around. NCS No. 3 reflects a mail response of 75%. In addition to filling out ballot, sample homes gave data on family composition, car and radio ownership

In this column list call letters, channel and city for all TV stations you use, even occasionally.

What TV Stations do you watch?

1 First use the columns below to tell us what TV Stations your family has tuned to in the past month or so. List all TV stations that you or someone in your family uses.

Call Letters	Channel	City
WGGG-TV	5	Abbeville
WHHH-TV	2	" "
WKKK-TV	24	" "
KPPP-TV	9	DeFville
KSSS-TV	13	" "

Did you list ALL the TV Stations you have heard during the past month or so? Please do!

2 **DAYTIME VIEWING (BEFORE 6 PM)**
Next use the boxes below to tell us how often your family uses these stations IN THE DAYTIME before 6 PM. Put a check in one of the five boxes for each TV station you listed.

6 or 7 DAYS a week	3, 4 or 5 DAYS a week	1 or 2 DAYS a week	Less than once a week	Never in the daytime
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

There should be a check in one of these five boxes for each station you listed in No. 1. Is there?

3 **NIGHTTIME VIEWING (AFTER 6 PM)**
Now use the boxes in this column to tell us how often you use these stations AT NIGHT after 6 PM. There should be a check mark in one of the five boxes for each station.

6 or 7 NIGHTS a week	3, 4 or 5 NIGHTS a week	1 or 2 NIGHTS a week	Less than once a week	Never after dark
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

There should also be a check in one of these five boxes for each station you listed in No. 1. Is there?

© 1958 A. C. Nielsen Co

Put a check (✓) mark in one of these boxes for each station you listed. Remember to check the last column if you never listen in the daytime.

Put a check (✓) mark in one of these boxes for each station you listed. Remember to check the last column if you never listen at night.

NCS No. 3: the wheels start turning

- Data on county-by-county television set ownership will probably be in the hands of subscribers this week
- Complete reports are expected by August, four months sooner than the figures for 1956's NCS No. 2

First figures from the Nielsen Coverage Service No. 3 hopper will probably be in the hands of subscribers by this week.

These will be county-by-county data on tv set ownership, based on a Census Bureau survey in January and NCS field work in March-April.

Aside from the industry having up-to-date tv set count figures in its hands, it's also significant that production of the tremendous volume of NCS coverage figures is going along on schedule.

Current indications are that complete station reports (CSR) and complete circulation reports (CCR) will be distributed by the end of August, a

prospect that elates Nielsen executives and will not make subscribers unhappy either. The fact is that in 1956 NCS No. 2, which involved field work at the same time of year as the current Nielsen coverage study, did not go out to subscribers until December.

The on-schedule picture of NCS No. 3 operations is primarily due to relatively speedy and complete returns of mail ballots—used to cover homes representing half of the U.S. Nielsen received more than 200,000 ballot responses in all, which, the firm reports, is an all-time high for a tv coverage study sample. About 75% of the homes receiving mail ballots responded.

While the schedule for distribution of station coverage information can not be pinned down exactly, the plan is to distribute the CSR information first with the CCR data following after a short interim period.

Set count information was developed from the fifth survey of tv saturation in the U.S. sponsored by the Advertising Research Foundation. These surveys, which started in 1955, are paid for by the three tv networks, the Television Bureau of Advertising and the National Association of Broadcasters. The January survey disclosed that there are nearly 42 million households about 83% of the U.S., with tv sets. This represents a gain of 10 million over June 1955, when the first ARF sponsored survey was taken. The Census Bureau figures, which are gathered from a hitchhike question attached to the bureau's regular employment study are broken down into county totals on the basis of facts gathered for NCS No. 3. The county figures will be released

publicly in September to the industry.

NCS No. 3 subscribers will receive, by late summer, tv coverage information gathered on substantially the same basis as NCS No. 2. For the first time Nielsen did not measure radio. There are a number of reasons why radio was not measured, but they all come down to the basic reason that the industry (meaning both buyers and sellers) is not willing to pay for radio circulation measurement, a more difficult task than profiling tv station audiences.

Here's how NCS No. 3 was gathered:

Nielsen statisticians set up 2,200 separate NCS areas made up of 1,700 individual counties with about 5,000 or more homes plus 500 county clusters with a combined home count of about 5,000. A total of about 150,000 reporting homes was predicted but the unexpected mail response raised this to the 200,000 figure.

Viewing data was gathered in three ways. Metropolitan areas representing half the U.S. population were surveyed via the personnel interview method with the homes selected by "probability area selection techniques." In addition, in many of these areas and in some areas outside, Nielsen has sample homes reporting regularly for the firm's NTI and NSI services. The Audimeter, Recordimeter and Audilog data from these homes were entered on ballots and the information is being used along with material from other sample homes.

The rest of the sample consists of homes selected previously for various Nielsen studies or selected specifically for NCS No. 3 and "contacted by controlled mail ballots."

To assure accuracy, sample homes not responding to interview or mail contacts are called back. The main problem is the mail sample where the practice is to use tracers until at least 40% of the sample homes in a county have responded. Nielsen people anticipated an average of 50% or more from the mail ballot homes but received, as mentioned previously, 75%.

In estimating set count figures, counties with low tv ownership presented a special problem. For statistical reasons, the absence of ballots from the large number of non-tv homes prevented Nielsen from using ballots from tv homes in these areas in computing set ownership directly. What Nielsen did was compute growth rates on the basis of a Census analysis of tv ownership, separate study of non-tv homes and a



All tv nets, 44 agencies and advertisers, 105 stations are signed for NCS so far. Above, Nielsen execs Henry Rahmel, Joe Matthews discuss it with Jay Wright, KSL-TV, Salt Lake City

tv panel in 200 rural counties which represented the 1,400 low ownership counties. This was supplemented by data on community antenna subscribers by county and independent local area ownership studies.

These methods, Nielsen feels, provide a level of accuracy sufficient for industry use. In computing data on station viewing, these tv home counts are used as a base.

Like the previous Nielsen coverage studies, NCS No. 3 is tailored for three sources, stations, networks and agency-advertiser clients.

A station subscribing receives the

following: (1) viewing data in all counties where 10% or more of all homes view the station at least once a month—either day, night or both; (2) total homes and total tv homes in the station's market area (the 10% or more counties) and the same data for each county in its market area; (3) station viewers in total and for each county. This latter data are broken down separately for daytime and nighttime and for monthly, weekly and daily audiences.

The station can also get information about competitive stations—but not for
(Please turn to page 70)

ANSWERS TO I. Q. QUIZ ON REPS

- 1) c. Edward Petry was the first exclusive station rep.
- 2) b. Petry was founded in March 1932. Another pioneer firm established during 1932 was Paul H. Raymer Co.
- 3) b. Almost all reps are compensated by straight salary.
- 4) c. Frank Headley.
- 5) b. Larry Webb.
- 6) a. Harrington, Richter & Parsons.
- 7) c. H-R Representatives, which was founded in 1950.
- 8) b. which did you pick
- 9) a. Boston. Most reps cover Boston out of New York.
- 10) b. Its logotype consists of five men.

- 11) a. 55. The SRA designation of a national rep is one having permanent offices in New York, Chicago, and at least one other location.
- 12) b. Legal.
- 13) b. H-R. Headley and Reed have no longer any connections whatsoever with Headley-Reed.
- 14) c. ABC. The ABC o&os are represented by Blair TV.
- 15) b. 300. (SRA figure.)
- 16) b. 40%. This reflects the amount of manpower devoted to such corollary functions as research, promotion, advertising, publicity and programing.
- 17) d. 73%. (SRA estimate.)
- 18) d. 11.9 to 1. (SRA estimate.)
- 19) c. 800.
- 20) a. John Blair & Co.

Progresso's 26-year love affair with

✓ As a small company, Progresso Foods put its entire advertising budget into radio. It still favors air media

✓ Credit for sales growth is traced to loyal audience on two shows: radio in Italian and television in English



All too frequently, an advertiser with a limited budget feels that air media is fine if you have lots of money to make a big splash. If you don't, your small investment may get lost among bigger ones.

Progresso, a line of quality Italian foods packed by Uddo & Taormina Co., Brooklyn, N. Y., felt differently. The company put its entire advertising budget—\$50 a week, about \$2,500 a year—into radio spots and participations. No small-space newspaper advertising, no reading notices in food trade publications; every penny into a daily participation on radio.

That was 26 years ago, in 1932. Today U&T has an annual budget approximating \$1 million for advertising. And it still puts better than 90% of its budget into radio and tv.

The growth of the advertising budget is a reflection of the growth in distribution and sales. Back in 1932, the company stood, in a competitive field of about 25 companies, about 17th in sales. Today, by company estimate, the sales of all competitors combined would not reach two-thirds of Progresso's total sales.

What has accounted for Progresso's tremendous growth? It has, for one thing, moved in a straight, unvarying line. Its advertising philosophy has not deviated since the first schedule in 1932. Neither has its agency, Carlo Vinti Advertising, New York.

To a greater degree than most, the career of Carlo Vinti, head of his agency, and Progresso, has been intertwined. Progresso was Vinti's first client, and is still his largest. (Others include Stella D'Oro, a biscuit and cake manufacturer, and the dry wine portion of Gallo Wines.

Vinti, together with company head Frank Taormina, and occasionally the late Joseph Uddo, guided the advertising behind the company's growth to its present position. U&T has always given Vinti almost *carte blanche* to ex-

pend the ad budget as he chooses. With the phenomenal growth record it has shown over the past two decades, it's clear their faith in his judgment has not diminished.

Vinti has always been a believer in the effectiveness of air media. His 1958 budget, totaling about \$1 million, confirms this in its break-down: newspapers are allocated about 7%, car cards and posters about 3%. Radio gets some 25% with the balance, some 65%, going into tv.

"There are two reasons why the budget is heavily weighted for air media again this year," he explains. "The first is empirical: radio and tv have been the mainstays of our budget during the period of our greatest growth, and I see no reason to change now.

"The second reason is more philosophical," he adds. "We believe that housewives, who are our prime sales target, build a greater identification and attachment to radio and tv than they do to other media. A woman thumbing through a newspaper is likely to be 'shopping' selectively. She glances at the ads; if she sees one for something she's interested in, say

furniture, she stops to read it. If not, she keeps going.

"Air advertising is quite different," he continues. "If she is interested in the program, she will retain that interest for the commercials, and for the products advertised."

Progresso's history supports this belief, recognizing, of course, that the company has succeeded in getting the housewife interested in the program itself.

Two such programs stand out in Progresso's history. Both achieved popularity beyond the expectations of Taormina and Vinti. And both manifested the tremendous interest in immediate, and sustained heavy sales.

The first is on radio. The title: *La Grande Famiglia*, which translates roughly to "One Big Family." It was conceived by Vinti in 1948 and instituted that year on WOV, New York, a station with heavy programming in Italian. "On the basis of 15 minutes a day, we thought the show might sustain interest for two years, or even possibly three years, but certainly no more than that," reflects Vinti today.

Now 10 years later, the program is stronger than ever. From its original 15 minutes, 6 days a week on WOV, it has grown to two 15-minute stanzas a day on WOV, a total of three hours a week. Additionally there is another half-hour segment on Sunday afternoon on WHOM, New York.

That makes a total of 3½ hours a week in New York. The same show with the same sponsor, Progresso, is also running six 15-minute shows a week on WHAY, New Britain, Conn. and WPIT, Pittsburgh. And it has now branched out to one 15-minute show a week on WMIE, Miami, Fla., and KWKW, Pasadena, Calif.

Here's how the show was originally planned. Listeners were invited to join the "family" by sending in five labels from any of the canned foods in the Progresso line, together with part of



Chatting with Bishop Fulton Sheen is former sponsor, Frank Taormina, Progresso president

air media

label from a half-gallon of its olive oil.

As a member of the family, the entrant was permitted to request to hear the voice of a member of his family or friends, still living in Italy. To fill these requests, Vinti hired an announcer in Italy and made arrangements to use WOV's studios in Rome.

As requests came in to Progresso, accompanied by the labels, the announcer would be notified of the name and address of the requested party. When a fixed number had been accumulated, he set off throughout Italy, stopping at the addresses given, and taping a message from the dear ones there to their family in the States.

Within weeks the company was swamped, with requests and labels. First, the "family" membership requirements were doubled: purchase of 10 labels and a gallon of olive oil, which represented an expenditure of about \$10 in product. The tide kept right on rolling in.

The next move was to limit the taped messages from the Italian families to one minute each, to squeeze more into each 15-minute show. Then the broadcast hours were expanded from an hour-and-a-half a week to three-and-a-half hours. Despite all of this "we could stop accepting requests today, and have enough backlog for more than three years," Vinti reports.

Vinti estimates that, in these 10 years, some 500,000 families have been "reunited" through the "family." "And therein lies the strength of the show for Progresso," he points out. "On a cold analytical basis, using ratings and cost-per-1,000, we could produce better figures with other buys. But this program has given us good will we could never have bought any other way, for any money.

"This show is closer to its audience than any other program I've ever heard of," he adds. "We get letters constantly with the theme of 'I can never begin to express my gratitude. Through your program I heard the voices of my family I haven't seen in 20 years. God bless you, and my family and I are praying for the success of your company.'

"When you get thousands and thousands of letters like that," Vinti points out, "you realize that you have done



Interviewing family in Italy for *La Grande Famiglia* is Giuliano Gerbi. Progresso credits long-lived show with "reuniting" more than 500,000 families, building tremendous good will



Unable to find an operatic show for Progresso to sponsor, ad agency head, Carlo Vinti, center, produced his own, *Opera Cameos*. His daughters, Luisa, left and Nadia, right, assisted him

more than build an audience. You've acquired so much gratitude, that these thousands and thousands of people are now your best salesmen."

The second Progresso successful advertising idea was on tv. It was called *Opera Cameos*. Unlike "family," it was done in English. It debuted in 1949 on WPIX, in New York, as a weekly half-hour program.

Again Vinti's idea, he planned it as showcase for familiar operatic music. Although a low budget show, he was able as producer, to attract top talent,

both for the orchestra and singers. "These people worked for us at a very low price, because they appreciated us giving viewers a chance to see good opera on tv," Vinti says.

The viewers made no secret of their appreciation. Sales turned up immediately and stayed strong. During its five-season tenure, Progresso brought out several new products. It ran tests by advertising them only on *Cameos* which despite a continuous low competitive rating, generated a viewer

(Please turn to page 65)

CHICAGO RADIO LISTENERS UP IN ARMS

A quiet little fight launched here by daytime radio listeners early this year is now mushrooming into a full-scale revolution.

It all started last March, when WMAQ, the NBC outlet in Chicago, dropped Mary Merryfield's *Radio Journal*. A group of her regular listeners, protesting that the end of *Radio Journal* was symbolic of "the alarming deterioration of radio programming in Chicago," decided to organize a committee to improve daytime radio programs.

At that stage it was still an isolated movement, but the word began to spread. Housewives by the score—stimulated by Chicago daily newspaper columnists' blasts at daytime radio shows—joined up "to fight for better



programming." Women's clubs and civic groups volunteered to participate.

By last month, the modest protest had developed into a full-fledged crusade. At a formal meeting of the Housewives Committee at the Chicago Art Institute, the group drafted a survey questionnaire to look into housewives' listening habits and preferences.

A spokeswoman for the Committee expressed the survey's purpose this way: "It is our belief that advertising agencies, advertisers, and particularly the management of Chicago stations are either completely indifferent to or ignorant of the housewives' interests. Our survey, now underway, is an attempt to pinpoint the tastes and trends of Chicago homemakers who have been

ignored by those responsible for programming."

The Committee's questionnaire contains such questions as:

- How many hours a day do you listen to radio?
- What are your general listening times?
- Do you switch from station to station?
- Do you listen to FM?
- Do you ever "hear" the commercials?
- Are you ever motivated to buy?

The survey, which so far has lured 81 "team captain" volunteers who are undertaking a house-to-house poll, is called "a challenge to the rating surveys which the committee feels are often inadequate and misleading." To date, some 650 questionnaires have been returned, and the group expects to have 1,000 returns before the survey is completed.

Although no clear-cut trends are apparent from the preliminary returns, it appears that many young housewives who have been regular daytime radio listeners are switching to fm stations. And on am stations, early morning newscasts are the most popular programs.

Because the Housewives Committee is interested mainly in daytime programming—many members of the group are young mothers tied to their homes by babies and younger children—the survey concentrates on daytime shows. The emphasis is on radio rather than tv since the mothers seem to prefer listening while they work around the house.

The campaign to improve Chicago daytime radio fare is now underway mostly in the north and near north sections, with much of the work being done by young mothers. According to the group, the "indignation" over daytime radio's "daily formula of canned programs and disk jockey-type formats" is spreading to nearby cities such as Rockford and Milwaukee.

A committee spokeswoman told SPONSOR that "Chicago station management and their advertisers should be very interested in the results of our poll, because we, the housewives, make up the audience they are all trying to reach. We do the family buying. Husbands won't even buy suits unless the wives approve first."

A new look at

▼ A top agency radio/tv director says neither need dominate media planning

▼ In this SPONSOR exclusive, EWR&R's Hunter says it still takes two to tango

By Rollo Hunter

Radio/tv director, EWR&R

Television and print advertising often seem to be an uneasy couple on the agency dance floor. The trouble may well be a running dispute as to who is leading. If both partners are trying to lead at the same time, the result just has to be a lot of left feet.

Because print came first to advertising—long before radio and long before tv—many agencies jelled rather permanently into the mold of expecting basic creative ideas to germinate in print copy. Everybody else adapted. Television was supposed to make those still pictures move. This is perfectly all right—sometimes. But not always.

Certainly there are numerous good reasons why print creative might dominate television in varying circumstances. Among the not-so-good reasons, we may find some psychological factors that have a definite bearing: for one, the individual backgrounds of the people working on an account. If you've been brought up in the business largely on the print side, it's only natural that you'll be more comfortable in the atmosphere of your own knowledge, your own nomenclature, your own practiced way of visualizing ideas. A layout is familiar territory to you. A four-color comp in your presentation imparts a much greater feeling of security than a storyboard with all its gobbledygook video instructions.

The same principle applies in reverse, of course. Television specialists have been known to shy away from the technicalities of print. We can't all be the fabled "all-around adman." But we can get along with each other. In fact, we had better get along with each other. Brotherly love among the media

The old television vs. print controversy

must surely lead to the best balanced advertising for the clients.

Cain and Abel

A healthy competitive spirit is dandy for sparking fresh ideas, but if it gets infected with unworthy motives it can be murderous. Or it can be childish—a sibling rivalry that would make Spock sick. It would seem worthwhile for creative people to keep their guard up against the very human tendency to try to prevail just to be prevailing. When this happens to pit print against television, caprice gets into the act and the client may be the loser.

Basic media planning can often point the direction to creative. That's where the scale can be logically tipped one way or the other. If television and/or radio is to dominate in the buying, print may then adapt from a campaign originally designed for sight and sound, and vice versa. One the other hand, the Brilliant Idea, no matter whence it originates, will conceivably point out the way to media. Keeping a free flowing interchange is what's important. A short circuit between creative and media can bring about a lot of grumbling in the halls and wasted effort as well.

Warren Donahue, new v.p. and copy chief at EWR&R in New York, says "As long as you keep it a two-way street, there's no reason for any internal friction between print and television people. We're all for looking over each other's shoulders."

The technique is to capsule the main idea right at the beginning—to tighten it down as much as possible. Then start developing it toward television or print or radio.

However, it wouldn't be realistic or fair to imply that good intentions will always do the trick. There are some print ideas that simply won't translate to television. (And that's a two way street, too.) A print campaign that relies heavily on color is in trouble on those black and white screens; the 325,000 color sets in the U.S. aren't enough yet. The multiple story that works out fine in print won't go in television where it is essential to keep the selling points to a bare minimum if you're going to get across to the viewer. Ideally, you'd like to make just

one single big impression with your fleeting 60, 20, or maybe only 10 seconds. Print phases that pop off the page at you most arrestingly may *sound* hard and unnatural. These are a few of the problems of adaptation to be faced. Sometimes the mutation from print to tv can't be too literal or it just won't come off.

The fact that tv is an "action" medium is what makes the problem a tough one. Doug MacNamee, v.p. and tv-radio copy director for EWR&R in New York offers examples: "Suppose a commercial photographer has captured that moment of ecstasy when a man takes his first sip of a certain coffee—or that instant of triumph when a woman's reward for some domestic achievement is a warm embrace from her husband. These aren't easily converted to tv scenes that 'play.' Too often there is a hidden unbelievability which becomes obvious when acted out. Yet a *still* picture of the climactic moment is effective though exaggerated, so effective that clients often say, 'Fine ad, and what a great tv commercial it will make'."

The Wide Open Spaces

Some of the most attractive print campaigns ever run feature lots of wide white space. Their classic simplicity may hide the fact that there isn't any tangible copy story. In translating to moving pictures, you may find those seconds dragging by like fortnights. Mood pictures and music will go just so far and then you risk a tumble off the cliff into the ridiculous.

For example, there are cosmetic print ads which lean very heavily upon mood—soft colors, the meaningful word or two, no big product benefit. Direct translation to film could bring down the house in unkind laughter. (While the singing strings fill the gaps with romantic melody, the lovely lady languishes in a bower of jonquils, breathtaking in her maribou-trimmed peignoir, not really doing much, but looking rather fetching with a jeweled dagger in her teeth.)

We can't resolve the print vs. television donnybrook with any pat formula. Telling a deep-rooted print writer that he's now a television writer as well won't make him one, at least not for quite a while. Telling a tele-

vision-slanted writer that he's now dedicated to the printed word won't bring forth his best, certainly not until he has learned the mechanics of a new field.

The trend toward crossbreeding of tv and print people is not entirely realistic, even though it may look pretty good on the ledgers. As a long range effort, however, it may develop a strain of broad-base creative people whose technical knowledge will be wide enough to allow effectiveness in any direction. There are scenarists who have written good novels, just as there are doubtless columnists who have written successful Broadway musicals. But let's face it, the true switch-hitter is a hard man to find, particularly at a bargain price.

For the present, it would seem that we can maintain specialization if we (a) stick together under the canopy of advertising as a business, (b) face the fact that the other guy's idea might be better than our own, (c) fraternize with the enemy, and (d) realize that it takes two to tango. ▽



Rollo Hunter, v.p. and radio/tv director of Erwin, Wasey, Ruthrauff & Ryan, says the key to successful media planning is the free interchange of ideas between print and tv

Bab-O introduces animated salesman

❖ Building product identification via spot television, with varying times, shows is common advertising problem

❖ B. T. Babbitt Co. thinks it has the answer in a new animated "personality" to do all-company selling job

Spot tv offers, as every advertiser knows, incomparable advantages in flexibility of markets and time slots. But spot carries with it a penalty; having little control over the shows in or near which his spots run, the advertiser must frequently sacrifice product identification.

A long-time sufferer under this handicap, Brown & Butcher, Inc., New York ad agency set about a few years ago to measure the problem and explore ways to overcome it.

First step was a consumer research study. Using the top 20 shows on tv at that time, interviewers checked, the day after broadcast in each case, to see how many people could (1) identify the sponsor and (2) recall what products were featured.

Results were revealing. Even in cases of single sponsorship, identification was frequently uncertain, and in most cases product identification was even worse.

There were a few notable exceptions: Arthur Godfrey, Ed Sullivan and Garry Moore. B&B (then Carl S. Brown Co.) realized the one thing these shows had in common was an outstanding personality.

"Based on the finding that a strong personality gives product identification and carry-over, we decided to build our own character for use on spots that would give us these qualities," reports Carl Brown, agency chairman.

The first step in building the character was the name Norman Normal. (No "B." "I never met the real-life sound-alike until recently, several years after we picked the name," Brown says.)

The first characterization was done with a live model. After a couple of years, for reasons of character control and exposition, the decision was made to switch to animation which was the

beginning of the current character.

The final evolution of the commercials, for B&B's client, B. T. Babbitt Co., New York, was achieved early this year and, so far, four have been made. Each runs 59 seconds and is a combination of animation, for N.N., and live action, for a woman model demonstrating the product.

All of these first four are devoted to Bab-O, a household cleanser, and the "wheelhorse" of the Babbitt product line. Each shows a different product used.

The spots broke last 21 April. Babbitt had moved from another agency at the beginning of the year, so there had been little advertising for some months prior to the new campaign. The N.N. spots are now on 71 stations in 53 markets, with 52-week schedules mostly. The entire Bab-O budget, except for promotion, is in the spots.

The company likes the N.N. spots. "One of the things that appealed to us," reports Jack Sugden, marketing director, "is the flexibility of the idea. First off, Norman Normal is a spokesman for the whole company, so can be used for any of the products, whenever or wherever we want to add extra effort. Again, we can, and plan to, introduce new characters to add interest and develop different themes."

Besides projection of Norman Normal as a character and salesman, the agency has tried to build other qualities into the commercials, Brown says; music, humor, sell and palatability. These qualities, together with our varied production processes, give us almost a complete tv show in 59 seconds," notes Thomas C. Butcher, B&B president. The agency calls them "Quick-taculars."

Each spot opens with N.N. for about 10-15 seconds. The live-action sequence, for 35-40 seconds follows. At the end of 50 seconds there is a tag line: "And now back to Normal."

At present, Normal comes back reiterating the Bab-O pitch. In the future, these final 9 seconds will be used to cross-plug other products in the company's line.



Mistakes in announcing by Norman Normal, new Babbitt animated "personality," add humor

Network radio sales in June down 3%

- Four-net total of sponsored hours for week ending 20 June is 97.4 hours—compared to 101.1 for 23 May
- A recent Nielsen survey of total radio listening shows an 8% increase in home audience for winter '58 over '57

Network radio sales in June are slightly under time-sold figure in May. A look at SPONSOR's four-network total of sponsored hours for the week ending 20 June shows 97.4 hours sold. This compares with 101.1 hours for the week ending 23 May, a decline of 3.7%. In another area of radio, a recent Nielsen survey comparing the radio audience of winter, 1957 with winter 1958, shows an 8% increase in homes reached ml radio during a typical

mid-winter week in 1958 over 1957. In 1957, 40.35 million, or 84.6% of all U. S. radio homes used their household radios during a typical mid-winter week. In 1958, the figure rose to 43.59 million, or 89.5%. A comparison of winter 1957-58 home hours of listening done during the week distributes by day parts in this pattern:

- Morning listening (6:00 a.m.-12 noon) has gone up 5% over last year,

in terms of number of homes reached.

- Afternoon listening (12 noon-6:00 p.m.) and evening listening (6:00-12 midnight) have each gone up 2% over the same period in 1957.

SPONSOR's network client list shows these incoming and outgoing sponsors for the week ending 20 June:

ABC: Armour, General Foods and Philco are the new clients; Glamorine and Harrison Home Products are out.

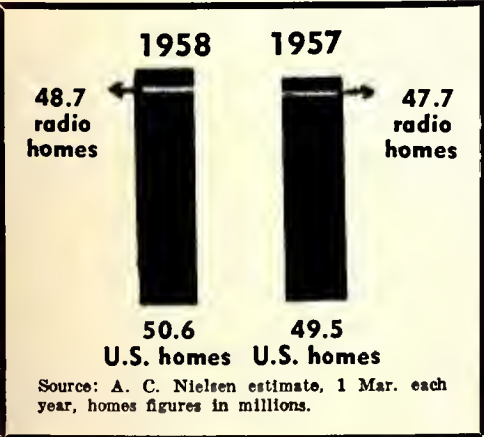
CBS: Hearst and MacFadden Publications, along with P. Lorillard and an increased buy for General Motors and General Foods, are in; Best Foods, Glamorine, L&M, and Nylonet, are out.

MBS: Armour, Nestle, Time, and 20th Century Fox are among the new sponsors; Lever, L&M, Nylonet and Sleep-Eze, out.

NBC: Armour, American Optical and Sterling Drug are some of the new clients; Kiplinger, RCA and Ruberoid are out.

1. RADIO'S DIMENSIONS TODAY

Radio homes index



Radio station index

End of May 1958				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3248	92	406	107
Fm	541	87	40	14

End of May 1957				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3024	133	303	145
Fm	540	23	10	0

Source: FCC monthly reports, commercial stations. *December each year.

Radio set index

Set location	1958	1957
Home	93,000,000	90,000,000
Auto	36,000,000	35,000,000
Public places	10,000,000*	10,000,000
Total	139,500,000	135,000,000

Source: RAB, 1 January 1958, 1 July 1957, sets in working order. *No new information.

Radio set sales index

Type	Apr. 1958	Apr. 1957	4 Months 1958	4 Months 1957
Home	402,283	543,092	1,895,951	2,362,068
Auto	190,435	380,452	1,043,470	2,022,467
Total	592,718	923,544	2,939,421	4,384,535

Source: Electronic Industries Assn. (formerly RETMA). Home figures are retail sales, auto figures are factory production.

2. NET RADIO'S CURRENT CLIENT LIST

Chart at right shows a four-network total of radio sales, in terms of program time, for the past week compared with four weeks previously. Sales figures in business indicator are taken from the complete current list of network radio clients below as well as the previous list run in the last issue of Radio Basics. For purposes of comparability, 6-, 8-, and 10-second commercials are considered as 30 seconds of program time; 20-, 28-, and 30-second commercials are considered two minutes of program time, and 45-second commercials are considered four minutes of program time. In the list below, covering week ending 20 June, minute commercials sold as such are figured as five minutes of program time. Where major-minor clients on NBC share 1½ minutes of commercial time, only major client is credited.* All information in the network client list is as of 10 June.

ABC

AFL-CIO: institutional; *Ed. P. Morgan, J. W. Vandercook*; 100 min.
American Cyanamid Co.: Ancronized chicken; *Breakfast Club*; 10 min.
Armour & Co.: Dial soap; *Newscastrs*; 50 10-sec.
Assemblies of God: religious; *Revivaltime*; 30 min.
Bankers Life: White Cross Hospital Plan; *Paul Harvey*; 15 min.
Bristol-Myers: Bufferin; *Breakfast Club*; 15 min.
Campana Sales: Ayds, Italian Balm; *Breakfast Club*; 5 min.
Clairol: *Breakfast Club*; 10 min.
Ex-Lax: *Newscastrs*; 4 30-sec.
Food Specialties: Appian Way pizza pie mix; *Breakfast Club*; 5 min.
General Foods: Perkins Division; *Breakfast Club*; 25 min.
General Foods Corp.: Jello; *Newscastrs*; 3 30-sec., 2 10-sec.
General Mills: Cheerios; *Weekend Newscastrs*; 12 45-sec.
GMC Truck Division: *Speaking of Sports with Howard Cosell*; 25 min.
Gospel Broadcasting: *Old Fashioned Revival Hour*; 30 min.
Billy Graham: religious; *Hour of Decision*; 30 min.
Highland Church of Christ: religious; *Herald of Truth*; 30 min.
Kitchen Art Foods: Py-O-My Mixes; *Breakfast Club*; 10 min.
Krechmer Corp.: wheat germ; *Breakfast Club*; 5 min.
KVP Co.: freezer wrap, shelving paper; *Breakfast Club*; 5 min.
Midas Muffler: auto mufflers; *Weekday Newscastrs*; 5 45-sec.
Miller Brewing: High Life; *Newscastrs*; 50 10-sec.
Milner Products: Perma Starch, Pine-Sol; *Breakfast Club*; 5 min.
National Brands, div. of Sterling Drug: Dr. Caldwell's; *Sunshine Boys*; 25 min.
Oral Roberts Evangelistic Assn.: religious; *Oral Roberts' Broadcasts*; 30 min.
Philco Corp.: electrical appliances; *Breakfast Club*; 25 min.

*NOTE: Data on time purchased refer to weekly brand or advertiser total. In cases where groups of brands precede a show or group of shows, it was not possible to pinpoint which brands were advertised on each show or on which days of the week the brands were advertised. Except for about half a dozen of their sponsors, brand information was not available from CBS.

NETWORK BUSINESS INDICATOR

Program Hours Sponsored		
Week ending		Hours
20 June		97.4
23 May		101.1

Plough: Musterole, St. Josephs Aspirin, etc.; *Newscastrs*; 15 min.
Radio Bible Class: religious; *Radio Bible Class*; 60 min.
R. J. Reynolds: Camel; *Weekday Newscastrs*; 5 45-sec.; *Weekend Newscastrs*; 21 45-sec.
Sandura Company: floor covering; *Breakfast Club*; 5 min.
Scholl Manf.: Zino Pads; *Breakfast Club*; 10 min.
Voice of Prophecy: institutional; *Voice of Prophecy*; 30 min.
World Vision, Inc.: religious; *Dr. Bob Pierce*; 30 min.
Dr. Thomas Wyatt: institutional; *Wings of Healing*; 30 min.

CBS

American Home Foods: Ma Perkins, Dr. Malone; 20 min.
Armour: Arthur Godfrey; 15 min.
Barbasol: Sports Time; 15 min.
Beechnut-Life Savers: Helen Trent, Nora Drake, Dr. Malone, *Couple Next Door*; 50 min.
Bristol-Myers: Helen Trent, Ma Perkins, *Backstage Wife*, *Our Gal Sunday*, Nora Drake, Dr. Malone; 32½ min.
Campana Sales: Robt. Q. Lewis; 5 min.
Carnation Co.: Houseparty; 15 min.
Chun King Sales: Houseparty; 7½ min.
Clairol: Galen Drake, Robert Q. Lewis; 10 min.
Colgate-Palmolive: *Backstage Wife*, 2nd Mrs. Burton, *Our Gal Sunday*, Dr. Malone; 37½ min.
Comstock Foods: Robert Q. Lewis; 5 min.
Cowles Magazines: Robert Q. Lewis; 5 min.
Curtis Circulation Co.: Arthur Godfrey; 15 min.
Ex-Lax: City Hospital, Galen Drake, Gunsmoke, Johnny Dollar, *FB Sez Who*, Amos 'n' Andy; 55 min.
Ford Motor: Ford div.; *World News Round-up*, Tenn. Ernie Ford, *Edward R. Murrow*, *Musical Variety*; 230 min.

(Please turn to page 46)

All data are in terms of program time. On ABC, MBS and NBC commercials shorter than a minute are listed separately.
 On NBC, major-minor clients, shown with (m-m) designation, alternate with minute and 30-second commercials in scattered program segments. In such cases, the 30-second commercial is not listed and the major client only is given credit in each segment.

On a cost-per-proof-of-purchase, or actual sales, or any other basis of measurable results—yes, including ratings, too—WMGM produces action at the lowest cost of any radio station in the New York metropolitan area.

**"All
hear is
wmgm"**

wmgm

RADIO NEW YORK CITY

the loudest station in town • 50,000 watts

The Metro-Goldwyn-Mayer Radio Station in New York—1050 kc
400 Park Avenue Phone MURray Hill 8-1000
Represented Nationally by George P. Hollingbery Co.

on radio—

DID YOU KNOW THAT:

62% of the farm men in KMA-land roll out of bed between 5-6 a.m. in the summertime. And 60% retire between 9-10 p.m.?

* * *

The farms in KMA-land produce about one-tenth of the nation's food supply and more wealth each year than all of the world's gold mines?

* * *

Radio KMA (5,000 watts, 960 kcs) is soon starting its 34th year of service to this area which includes four of the nation's richest farm states, Iowa, Missouri, Nebraska and Kansas?

* * *

Super markets which dot the area prove that farm folks and city folks are pretty much the same when it comes to buying coffee and tooth paste, only the KMA farm folks have a higher average income, about three times the U.S. farm average?

* * *

NCS #2 credits KMA with 299,500 radio homes in 67 counties, 110,600 of them being farm radio homes where listening is higher each day?

* * *

Beef cattle raisers and hog producers are certain to prosper this year, making KMA-land a hot market. A "solid gold tractor" type market. For when a farmer's selling \$30 steers he's made money and is your best 1958 customer?

* * *

KMA topped all stations in the nation in mail response for an International Harvester offer in 1957?

* * *

98.9% of the farms in KMA-land have electricity. And, of course, there are more radios on farms than there are farmers?

* * *

More than a generation of farm and small town families have grown up with KMA. depended on it as their daily source of news, information and ideas?

* * *

Advertising on Radio KMA influences sales in 10 major midwest distributing centers?



RADIO'S CURRENT CLIENT LIST *continued ...*

General Electric: *Houseparty, Arthur Godfrey*; 22½ min.

General Foods: *News*; 12½ min.

General Mills: *Gunsmoke, Amos 'n' Andy, Galen Drake, Sez Who, Robert Q. Lewis, Backstage Wife, Helen Trent, Our Gal Sunday, Road of Life, Right to Happiness, Nora Drake, Ma Perkins, Young Dr. Malone, 2nd Mrs. Burton, Whispering Streets*; 67½ min.

General Motors: General Motors Corp.; *News*; Chevrolet; New GMC Trucks; *Farm News, Saturday Night Country Style, Suspense Oldsmobile, Pattie Page*; United Motors; *Lowell Thomas*; 230 min.

Grove Labs: *No-Doz, Gunsmoke, Amos 'n' Andy*; 15 min.

Hartz Mountain Products: *Arthur Godfrey*; 15 min.

Hearst Publications: *Backstage Wife, Ma Perkins, 2nd Mrs. Burton, Helen Trent, Nora Drake, Our Gal Sunday, Road of Life*; 75 min.

Hertz Systems: *Business News, News*; 60 min.

Home Insurance Co.: *Jack Benny*; 30 min.

Kendall Co.: *Galen Drake, Robt. Q. Lewis, Amos 'n' Andy*; 15 min.

Kitchens of Sara Lee: *Arthur Godfrey*; 15 min.

Knouse Foods: *Arthur Godfrey*; 15 min.

Lewis-Howe Co.: *Robt. Q. Lewis*; 5 min.

P. Lorillard: *News*; 62½ min.

MacFadden Publications: *Amos 'n' Andy, Sez Who*; 10 min.

Miles Labs.: *News*; 25 min.

Dumas Milner Products: *Robt. Q. Lewis*; 5 min.

Mogen David Wine Corp.: *Arthur Godfrey*; 15 min.

Niagara Therapy Mfg. Corp.: *Arthur Godfrey*; 15 min.

Philip Morris: *News*; 5 min.

Pharma-Craft Corp.: *Arthur Godfrey*; 15 min.

Plough, Inc.: *Robt. Q. Lewis*; 15 min.

R. J. Reynolds Tobacco Co.: *Sports Time*; 15 min.

Shulton, Inc.: *Arthur Godfrey*; 15 min.

Singer Sewing Machine Co.: *Arthur Godfrey*; 15 min.

A. E. Staley: *Peter Lind Hayes & Mary Healey*; 50 min.

Standard Brands: *Arthur Godfrey*; 15 min.

Sterling Drug: *Gunsmoke, Backstage Wife, Our Gal Sunday*; 15 min.

Tetley Tea Co.: *Our Gal Sunday, Ma Perkins, Dr. Malone, 2nd Mrs. Burton, Backstage Wife*; 25 min.

Wm. Wrigley, Jr.: *Pat Buttram Show, Howard Miller Show*; 150 min.

MBS

America's Future: booklet; *John T. Flynn—News*; 5 min.

Aquafilter Corp.: *Aquafilter; newscasts*; 65 min.; 8 -28-sec. news adjacencies.

Armour & Co.: *Dial soap*; 50 10-sec. news adjacencies.

Bristol-Myers Co.: *Bufferin; News—Steve McCormick, News—Lyle French, News—Richard Rendell, News—Lyle Van, News—Lyle Smith, News—John Scott*; 30 min., 13 20-sec.

Christian Reformed Church: religious; *Back To God*; 30 min.

Colgate-Palmolive: *Instant Shave, After Shave, and other men's toiletries, Brisk toothpaste; Sportsreel with Bill Stern*; 50 min.

Coty Products: 10 20-sec. adjacencies, 15 8-sec. adjacencies.

Dawn Bible Students Assn.: *Frank & Ernest*; 15 min.

Ex-Lax, Inc.: *Ex-Lax; True Detective Mysteries, Squad Room, Exploring Tomorrow, Secrets of Scotland Yard*; 25 min.; *Galel Heater*; adjacencies; 8 20-sec.

First Church of Christ, Scientist: religious; *How Christian Science Heals*; 30 min.

General Electric: *Kate Smith Show*; 20 min.

General Foods Corp.: Calumet Baking Powder; *Gabriel Heatter—Vews*; 5 min., 7 8-sec.

SMC Truck & Coach Division: General Motors; *Gabriel Heatter—Vews*; 10 min.

Gospel Hour, Inc.: *The Gospel Hour*; 25 min.

Billy Graham Evangelical Assn.: *Billy Graham*; 30 min.

Grey Industries, Inc.: Silvaplate, Rub-on-Silver, Silvacrystals; *News-casts*; 50 min.

Hudson Vitamin Corp.: Vitamins; *Gabriel Heatter, Answer Man*; 10 min.

Lee County Land and Title Co.: Lehigh Acres; *Gabriel Heatter—Vews*; 10 min.

P. Lorillard: Newport; *newscast adjacencies*; 24 20-sec.

Lutheran Laymen's League: religious; *Lutheran Hour*; 30 min.

Dumas Milner Corp.: Pine-Sol, Perma Starch, Pine-Sol Room Deodorant, White Wave, Mystic Foam, Mysticlene; *The Kate Smith Show*; 20 min.

National L. P. Council: *Steve McCormick—News, John Wingate—Vews, Ken French—News*; 25 min.

Nestle Co.: Nestea; *Kate Smith, Bill Stern Sports, News—John Wingate, News—Westbrook Van Voorhis, Gabriel Heatter; newscasts*; 150 min.

Pharmaceuticals: Serutan and Kreml; *Gabriel Heatter*; 10 min.

Quaker State Oil Refining Corp.: *Game of the Day*; 150 min.; *Ken French—News*; 25 min.; *Sports Flashes with Frankie Frisch*; 30 min.

Radio Bible Class: religious; *Radio Bible Class*; 30 min.

Reader's Digest: 40 newscasts, *True Detective Mysteries, Squad Room, Exploring Tomorrow*; 235 min., 25 20-sec, 25 8-sec.; *Condensed Book; Kate Smith*; 35 min.

R. J. Reynolds: Winston; 15 20-sec. adjacencies.

Rhodes Pharmacal Co.: Imdrin; *Gabriel Heatter—News*; 5 min.

Time, Inc.: Time Magazine; *newscasts*; 45 min.

Tint 'n Set.: *Henry Mustin—News, John Wingate—News*; 30 min.

Twentieth Century-Fox Corp.: *Bravado; newscast participations*; 8 min., 4 20-sec. news adjacencies.

Voice of Prophecy: religious; *Voice of Prophecy*; 30 min.

Wings of Healing: religious; *Wings of Healing*; 60 min.

Word of Life Fellowship: religious; *Word of Life Hour*; 30 min.

NBC

Allis-Chalmers: institutional; *Farm & Home Hour*; 25 min.

American Motors: Rambler; *Monitor*; 55 min. (m-m)

American Optical Co.: Cool-Ray sunglasses; *Monitor*; 45 min. (m-m)

American Tobacco: Lucky Strike; *Monitor; Nightline*; 50 min.

Armour & Co.: Dial soap; *Various Shows*; 57 6-sec.

Behlen Mfg. Co.: Pre-fabricated farm buildings; *This Farming Business*; 15 min.

Bell Telephone: *Telephone Hour*; 30 min.

Billy Graham Evangelistic Assn.: *Hour of Decision*; 30 min.

Bristol-Myers: Bufferin; *Hourly News*; 105 min. (m-m); *Trushay; Bandstand, True Confessions, One Man's Family, 5 Star Matinee, Woman In My House, Pepper Young, Monitor*; 20 min., 19 30-sec.

Brn. & Wmsm.: Kools, Viceroy; *Hourly News*; 110 min. (m-m)

Carling Brew: Red Cap Ale; *Monitor*; 75 min.

Carter Products: Little Liver Pills; *True Confessions, Woman In My House, One Man's Family, News of The World, 5 Star Matinee, Nightline*; 50 min.

Dow Chemical: chemical prod.; *Red Foley Show*; 25 min.

Dunlop Tire & Rubber Co.: *Monitor*; 50 min.

Edison Chemical Co.: Dermassage; *Affairs of Dr. Gentry, True Confessions, One Man's Family, Pepper Young's Family*; 20 min.

Evangelical Foundation: religion; *Bible Study Hour*; 30 min.

Evinrude Motors: outboard motors; *Monitor*; 25 min.

Ex-Lax: Ex-Lax; *Bandstand, Pepper Young's Family, One Man's Family, People Are Funny, Great Gildersleeve, Life & The World, My True Story*; 45 min., 5 30-sec., 2 6-sec.

Foster-Milburn: Doan's pills; *My True Story, One Man's Family*; 10 min.

General Electric: various products; *Bandstand*; 10 min.

General Foods: Calumet baking powder; *Various Shows*; 8 6-sec.

General Mills: Cheerios; *Monitor*; 50 min. (m-m)

Gillette: Gillette prods., Paper-Mate, Toni prod.; *Boxing*; 25 min.

Grove Labs: Fitch shampoo & hair prods.; *Monitor; Nightline*; 65 min.; *No Doz; News of the World*; 10 min.

Lever Bros.: Rinso; *Various Shows*; 12 30-sec.; *Breeze; Various Shows*; 12 30-sec.

Lewis-Howe Co.: Tums; *Hourly News*; 105 min. (m-m)

Liggett & Myers: L&M; *Monitor*; 25 min. (m-m)

Lutheran Laymen's League: religion; *Lutheran Hour*; 30 min.

Midas Muffler Shops: mufflers; *Hourly News*; 110 min., (m-m)

Morton Salt: salt; *Alex Dreier—News*; 5 min.

Mutual of Omaha: *On the Line With Considine*; 15 min.

North American Van Lines: moving; *Monitor*; 15 min.

Pabst Brew: *Monitor*; 50 min., (m-m); *Various Shows*; 10 30-sec.

Plough, Inc.: St. Joseph aspirin, children's aspirin, Dr. Edward's olive tablets, Mexana; *Monitor*, 55 min., (m-m); *My True Story*, 30 min.

P&G: Gleem; *Various Shows*; 21 30-sec., 20 6-sec.

Quaker Oats: Quaker Oats and Mother's Oats; *Various Shows*; 4 30-sec., 2 6-sec.

Q-Tips, Inc.: *Bandstand, True Confessions, Woman in My House, News of the World*; 50 min.

Ralston Purina: feed division; *Harkness—News*; 25 min.

R. J. Reynolds: Camel; *News of the World*; 25 min.; *Prince Albert; Grand Ole Opry*; 30 min.

Scholl Mfg. Co.: Zino Pads; *Bandstand*; 10 min.

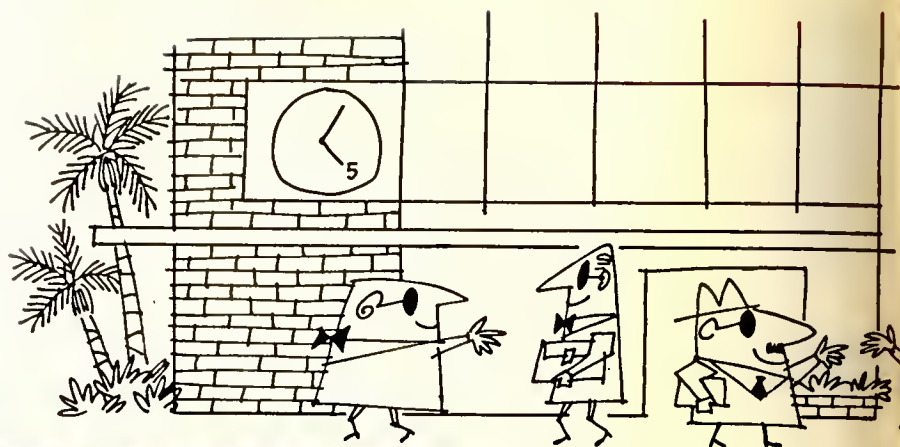
Sterling Drug Co.: D-Con & Rid-X; *Life and the World*; 10 min.

Sun Oil: oil; *Three Star Extra*; 75 min.

Swift & Co.: Allsweet marg.; *True Confessions, My True Story, Bandstand, Affairs of Dr. Gentry, 5 Star Matinee, Woman In My House*; 45 min., 7 30-sec.

United Insurance Co.: insurance; *Monitor*; 5 min.

Voice of Prophecy: religion; *Voice of Prophecy*; 30 min.



ANGELENOS



ARE DIFFERENT.

They're more community centered. In the 4,866 miles of mountains, valleys, desert and seashore comprising the Greater Los Angeles market*, there are 71 incorporated cities and more than 100 booming un-incorporated communities. "Downtown" has been replaced by 1200 "Super-Shopping-Centers." And each one does an annual gross of more than \$20 million!

**SO
IS
KRCA!**

It's the one station that's programmed to hit all Angelenos right where they live. With KRCA you can reach all of these communities in 10 seconds. That's why LUX SOAP PRODUCTS used KRCA *exclusively* when they wanted to make a big new sales impression on community-loving Los Angelenos.

KRCA CHANNEL 4 • LOS ANGELES—SOLD BY NBC SPOT SALES

*Los Angeles and Orange Counties. To be sure, KRCA covers the communities of five Southern California counties, with 2,300,000 TV homes.

FILM-SCOPE

21 JUNE 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

What will probably go down as the 1958-59 season's biggest lift to syndication is the \$7-8-million windfall for spot by the Kellogg Co.

The schedule will involve five syndication series and start 7 September.

(For more details see SPONSOR-SCOPE, page 9.)

MCA has a ready excuse for the fact that it's only sold its Paramount package in four markets thus far—with two more sales probably breaking this week.

Say MCA spokesmen: If we rushed in with the package in all markets, we'd stand to lose \$12 million. This way, taking it market by market, we like to think we're in the driver's seat, letting stations bid for our price."

The result: The four sales alone (to New York, Los Angeles, Boston and Omaha) have recouped a third of MCA's \$50 million outlay for the library.

There seems to be much hesitancy among syndicators to market an original situation comedy for syndication rather than the off-network series.

The thinking behind the timidity:

- It's tough for a first-run comedy to compete with an off-network series in the same category on a pricing level.
- Stations prefer to schedule situation comedies on a strip basis, thereby giving the off-network fare an added economic advantage.
- Successful comedy series born of syndication have been few and far between. One tangible outcome of this sort of thinking: MGM TV will keep Min & Bill out of syndication even if a fall sponsor is not speared.

One reason for this year's late selling season on syndicated film series was commonly voiced by several agency men this week.

That reason: Many regional advertisers, who recently started using tv somewhat tepidly, have to be **sold all over again on the use of the medium.**

As one leading agency buyer put it: Our regionals are taking another long hard look at their syndication sponsorships; consequently decisions will come a bit later than usual.

There's a strong consensus of opinion among syndicators that tv stations could show much more cooperation in publicizing syndicated product.

Syndicators argue that the obvious advantages for the station are these: (1) it gets the full card-rate from a syndicated series; (2) ballyhoo makes an impact on prospective advertisers as well as viewers and (3) national and regional advertisers are inclined to pick in a multi-station market the station that offers the most promotional support.

Add the syndicators: Many stations do not even bother to send out the weekly program stories and features supplied them, and sometimes discard the press kit altogether.

How publicity-minded stations generally suffer from this attitude: Too often syndicators must ignore requests from them because the cost is spread over too few stations.

(For additional film developments see FILM NEWS WRAP-UP, page 60.)

MARKETING WEEK

21 JUNE 1958
Copyright 1958
SPONSOR PUBLICATIONS INC

New Era potato chips' upcoming radio drive reflects two facts about the potato chip business.

First, it's booming. New Era sales have gone up from \$8 million to nearly \$14 million in five years. Potato chips, which used to be a bar and party snack item have dug into the American menu as a replacement for crackers, as a staple with salads, as a popular item with children, as a standard in outdoor eating. **Chips are the potato farmer's biggest single customer; 22% of his crop goes into chips.**

Second, a light touch emphasizing quality can work well in radio commercials. New Era used the light touch last year, doubled its radio budget as a result. Its new campaign, which started 15 June, covers 29 stations in 19 markets. Otto & Abbs Advertising, Detroit, is buying weekday minutes, five daily in most markets.

(New Era, largest selling potato chip brand, was absorbed in May by the Frito Co., whose \$33 million in annual sales reflects its standing as the only nationally-distributed corn chip manufacturer.)

The next big trend in the marketing of soap products will probably be toward accenting anti-germicidal content.

The Lever Bros. holding company, Unilever, has already filed abroad a patent covering the use of silicone—a carbon derivative—as an anti-germicidal agent in detergents.

Another factor that will be emphasized by Lever—and its competitors, when they pick up the trail—is silicone's advantage as a protector for "gentle" skins.

There's also a report that Colgate has similar silicone infusion plans for its No. 1 toothpaste brand. Probable tv commercial: Germs replacing baseballs as the missiles hurled at that unshatterable glass wall.

There's more to the coupon redemption business than sorting, counting and paying off retailers. Problem: how to dispose of them.

Here's what happened at the Nielsen Coupon Clearing House plant at Clinton, Ia., as related by general manager Kirk Tischler before the AMA's New York chapter:

- **NCCH started burning coupons (5-10 million weekly) in its own furnace but paper burns hot so it didn't do the furnace any good and spread ash around town. It also brought Clinton's Mayor down to the plant.**

- **Tischler then arranged for employees at the nearby veteran's hospital to burn the stuff in the hospital incinerator. But Federal law prevented Tischler from paying them so the employees went into hiding every time a Nielsen truckload of coupons hove into sight.**

- **Next, Tischler bought a "Red Goat." Like a giant Disposall, this machine grinds paper, flushes it down the sewer. Result: the town sewer system backed up, shut down NCCH temporarily, got the Mayor's dander up again and put 40 to 50 men at work digging up the streets.**

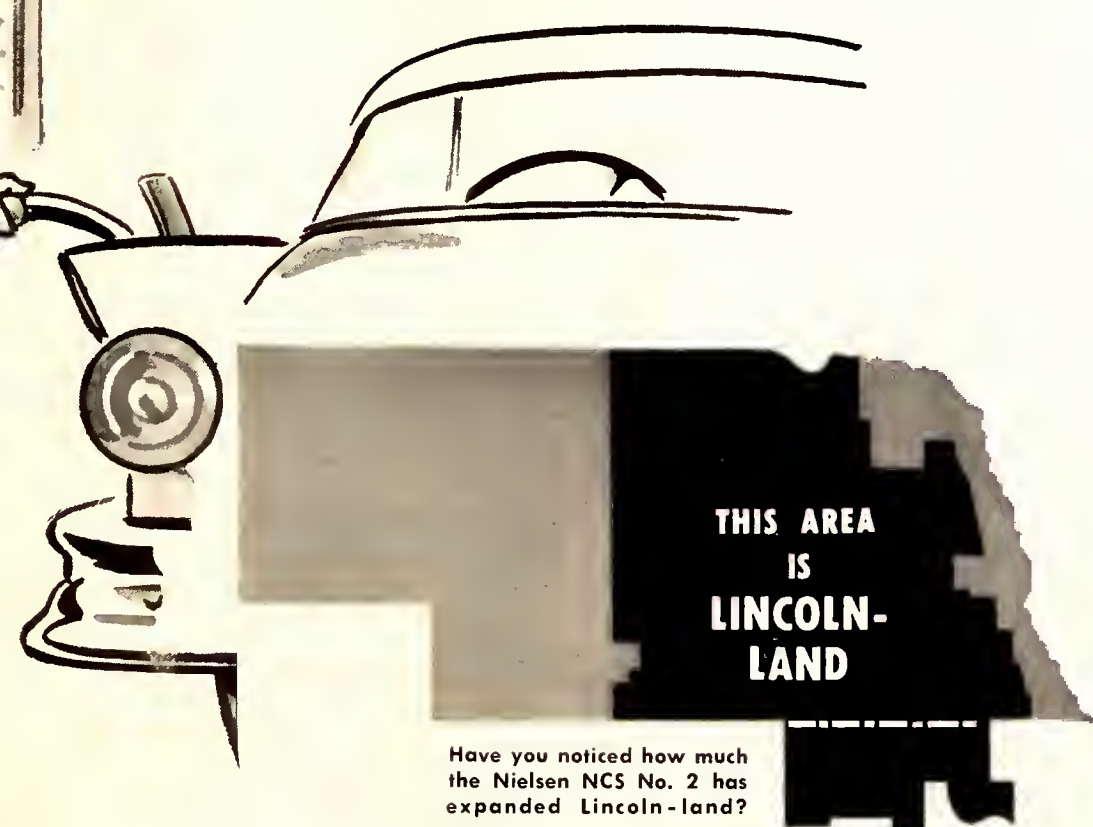
- **In desperation, NCCH people then rented an abandoned quarry, dumped the coupons in, doused them with kerosene and set the pile aflame. But, during the winter, snow prevented the trucks from reaching the quarry and the coupons piled up.**

- **Finally, Tischler bought something called a PEGAR. This is used by the government for getting rid of classified material. It adds water to the coupons and turns them into pulp. The pulp is then put into sacks and taken to the city dump.**

Now everything's fine. Of course, coupons made of foil are another problem.

A. C. Nielsen's NCCH, incidentally, has been around for about a year and a half, has recently started running in the black.

**YOU'RE ONLY
HALF-COVERED
IN NEBRASKA
IF YOU DON'T USE KOLN-TV!**



**LINCOLN A-Z ARB SURVEY
JANUARY, 1958**

	Viewed Most Before 6:00 P.M.	Viewed Most After 6:00 P.M.
KOLN-TV	29%	48%
Station B	21	19
Station C	16	13
Station D	4	9

There are only two big markets in Nebraska, and you can't get them both with any *one* TV station.

All surveys prove that KOLN-TV is essential for satisfactory coverage of Lincoln-Land — 232,937 television families in 69 counties.

Ask Avery-Knodel for all the facts on KOLN-TV — the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives



The Feltzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS
WMBD-TV — PEORIA, ILLINOIS

What is the future of stereophony

Here are first reactions of three pioneer stations to this new type of programing, the type of audience it delivers and its future potential for prospective advertisers.

Larry Walker, *president, WSOC and WSOC-FM, Charlotte, N. C.*



Audience interest is growing

Stereophonic or binaural broadcasting over WSOC-AM and WSOC-FM was an outgrowth of the programing of high fidelity concerts of recorded music in regular broadcasting which were started some three years ago on a three-night-per-week schedule. This schedule was set up on Tuesday, Wednesday and Thursday nights from 10:05 to 11:00 p.m. to provide music from high fidelity recordings simultaneously over the am and fm transmitters. The fm transmission has been particularly important because of the inherent wide frequency transmission capabilities of this band; fm assured that the full musical range of the hi-fi recorded music was available to the listener who had receiving and reproducing equipment capable of receiving it.

Approximately one year ago, in July 1957, the programs in this series, which carried the title of *Great Music in New Sound* were carried on Thursday nights in stereophonic sound, using the WSOC-AM and the WSOC-FM transmitters as the two sound channels. As WSOC-FM is the only fm station operating in Charlotte, this provided an excellent source of stereo programing, not only for listeners, but also for demonstration purposes.

Professional stereo-taped music has been used with a stereo-tape reproducer. One track of the stereo tape is fed

on am and the other track on fm. At the beginning of each broadcast, a short explanation is given the listeners telling them how to position their loudspeakers and how to adjust the volume of their am and fm receivers if they are equipped for stereo reception.

Of course, those listeners not equipped for stereo reception still receive the program as a high fidelity monaural broadcast.

The type of music used has been mostly light classical or "concert type" music with a relatively small amount of strictly so-called "long hair."

While written response has been light, telephoned expressions of appreciation have been numerous and steady, especially just after each broadcast. No widespread publicity on the broadcasts has been used but information has been sent to music clubs, dealers and groups known to be interested. There has been sufficient interest indicated, particularly from listeners in the higher socio-economic groups, to warrant its continuance and expansion.

One problem has been the scarcity of available binaural tape recordings. On one occasion a stereophonic tape recording was made locally of a Charlotte choral society concert and broadcast as part of the series, with enthusiastic response.

The appearance of stereo records on the market soon should provide considerable additional programing material.

Richard E. Nason, *general manager, WGBI Radio & WGBI-FM, Scranton-Wilkes Barre, Pa.*



Stereo will be selective for some time

We're comparative newcomers to stereophonic programing, having launched

our first weekly hour-long show just two months ago. The response has not been extraordinary but it has certainly been enthusiastic. Because of its newness, we've probably had our share of requests for the sound effects which give such dramatic dimension to stereo but we've also received genuine letters of appreciation from music lovers who truly enjoy the fullness and response of the orchestrations.

We're feeling our way on programing and, like all newcomers, learning by trial and error. Based on the marked resurgence of fm and its known wide appeal to music connoisseurs, we can't help but think that stereo offers even more and, therefore, is definitely here to stay.

To be sure, stereo will be a selective thing for some time to come, but it offers many interesting possibilities. Stations serving basically the same market, for instance, are getting together for the purpose of providing such programing, whether two fm's, two am's or combinations. Fm stations now multiplexing will have more freedom with their main channels. Of course, those am's held on to their fm's through the so-called "forgotten medium" days, are geared and ready to go. These stations are now pioneering stereo and will be first to reap the commercial harvest when it comes—and we think it will come.

However, because of the cost and limitation of receivers and the subsequent smaller but more selective audience, stereo will probably appeal to the "carriage trade" advertiser. This is not only desirable but necessary. Such advertisers prefer to program to their special kind of audience. Certainly stereo commercial copy requirements will be similar to those now being exercised on "good music" stations. Stereo *has* to be good for radio. It's good sound—and good sound is the basis for good radio.

roadcasting?

Ed Roult, general manager, KNOE
Radio, Monroe, La.



*We are
waiting and
watching*

Forecasting the future of stereophonic broadcasting in the twin cities of Monroe and West Monroe, Louisiana, is about as tricky as predicting the kind of music that will be popular five years from now.

The public's pocketbook and taste are big factors and it is from this view that we must make our estimate.

A tremendous increase in sales of high fidelity sound equipment here is indicative of what's to come. Cheap stock sets with four speakers, three-speed turntables, am and fm radios, are not retail items in this market. And hi-fi components are finding their way into more and more of our homes.

The Monroe market is blessed with a senior college, an active symphony association and considerable wealth. Average family income is \$6,900 per year, compared to \$5,520 nationally. So those who want to pick up stereophonic broadcasts when they come can afford to purchase the necessary equipment. Population in this twin-cities area is over 85,000, but, being the largest market in Northeastern Louisiana, our trade area extends over 16 parishes.

While the local broadcast audience

(Please turn to page 65)

Type slip . . .

In last week's column, we erroneously quoted Mr. Paul R. Weeks of H-R Representatives as saying "radio suffers from over-commercialism." Mr. Weeks' comments in the column made it clear he believes the opposite.

Maine Citizen on the Job



(Maine Dept. of Economic Development photo)

When this Maine man says "it's for the birds", he's talking about his stock in trade. Raising birds is his thriving business—in Harpswell by the sea. Poultry and egg production is big business in Maine. Large modern plants bolster the economy of rural areas along with crops, dairying, beef cattle and other agriculture. All contribute to the \$1,110,896,000* effective buying income of the 13-county southern Maine-eastern New Hampshire area.

SERVED AND SOLD BEST BY WCSH-TV

April 1958 ARB Total Area Survey

Quarter hour "firsts"

WCSH-TV 83.3%

Station B 16.7%

*Copr. 1958 Sales Management Survey of Buying Power; further reproduction not licensed.



Weed-Television
NBC Affiliate

WCSH-TV 6
PORTLAND, MAINE

SPOT BUYS

TV BUYS

Procter & Gamble Co., Cincinnati, is planning a campaign in various markets for its Zest. The schedules kick off 1 July, run until the end of the year. Minutes and 20's during nighttime segments are being used; average frequency: 10 per week per market. Buying has just started. The buyer is Dick McCooey; the agency is Benton & Bowles, Inc., New York. (Agency declined to comment.)

The Frenchette Co., Inc., is scheduling announcements in 25-30 markets for its salad dressing. The campaign runs for six weeks; minutes and I.D.'s are being used. Frequencies depend upon the market. The buyer is Manny Klein; the agency is Cohen & Aleshire Inc., New York. (Agency declined to comment.)

Sun Oil Co., Philadelphia, continues to expand its markets as it adds its new blending pumps to stations in its areas of distribution which include most states east of the Mississippi. The campaign runs for 13 weeks in each market; minutes and chainbreaks during nighttime slots are being bought. Frequency depends upon the market. The buyer is Jim Scanlon; the agency is William Esty Co., Inc., New York. (Agency declined to comment.)

National Biscuit Co., New York, is scheduling announcements during June and July in both major and minor markets throughout the country in a special promotion for its Rice Honeys and Wheat Honeys cereals. The campaign runs for four weeks; minutes are being slotted. Frequency varies from market to market. The buyer is Lucy Kerwin; the agency is Kenyon & Eckhardt, Inc., New York. (The agency declined to comment.)

Procter & Gamble Co., Cincinnati, is running a campaign in 10 markets for its Tide. The campaign runs until the end of the year; minutes and 20's are being scheduled. Frequencies depend upon the market. The buyer is Jim Dalton; the agency is Benton & Bowles Inc., New York. (Agency declined to comment.)

The American Tobacco Co., New York, is initiating a campaign shortly for its Hit Parade cigarettes. The schedules run for 13 weeks; minutes and chainbreaks are being used. Frequencies vary from market to market. The buyers are Mickey McMichael and Hop Martinez; the agency is Batten, Barton, Dustine & Osborn, Inc., New York. (Agency declined to comment.)

RADIO BUYS

Noxzema Chemical Co., Baltimore, is lining up a big summer schedule for its High Noon Suntan Lotion. Some of these schedules have already started in Southern and Mid-Atlantic states. Most of the schedules kick off 3 July, to run through the peak summer periods. Minute announcements during daytime slots are being placed. The average frequency for the campaign is 15-20 announcements per week per market. The Noxzema buyer is Bob Anderson; the agency is Sullivan, Stauffer, Colwell & Bayles, Inc., New York. (Agency declined to comment.)

use
CHANNEL 4-SIGHT



No need for telescopic vision to see the results you will reap from the use of Channel 4 on the great Golden Spread. More than 100,000 TV sets in a vastly healthy and wealthy market.

Power: Visual 100 kw
Aural 50 kw
Antenna Height 833 feet above the ground



KGNC-TV
CHANNEL 4
AMARILLO, TEXAS

CONTACT
ANY
KATZ MAN

K. C. SIDEMAN RON HINOTE
reaches for one way down low
and hands it to the alligators.
Photo: Don Pratt



Kansas City and all that jazz

There's a new kind of jazz in Kansas City these days. Cool. Collected. Professional. But also very much alive.

And it's jumped right off Twelfth St. (the Rag, you know) and into the auditoriums at Kansas City University and the Conservatory. Or you can catch it in more traditional surroundings over on Troost Ave. or out on Blue Ridge Road. This new jazz harmonizes with Kansas City. For

exciting things are happening here. It's a moving, imaginative, responsive community of more than a million.

And Kansas City responds — so say ARB and Nielsen—to KCMO-TV more than any other television station. Largely because we broadcast at maximum power from the world's tallest self-supported tower. And partly due to the fact that we dig Kansas City all the way.

KCMO-TV/

Kansas City, Missouri
Joe Hartenbower, General Mgr.
Sid Tremble, Commercial Mgr.

KANSAS CITY
SYRACUSE
PHOENIX
OMAHA
TULSA

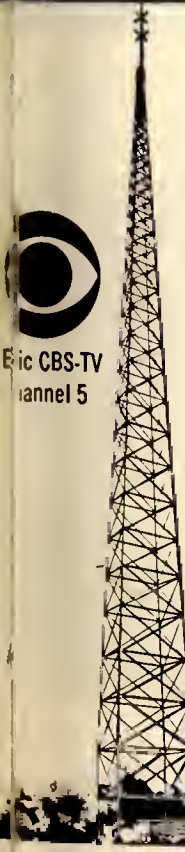
KCMO
WHEN
KPHO
WOW
KRMG

KCMO-TV
WHEN-TV
KPHO-TV
WOW-TV

The Katz Agency
The Katz Agency
The Katz Agency
John Blair & Co.—Blair-TV
John Blair & Co.

Represented nationally by The Katz Agency

Meredith stations are affiliated with
BETTER HOMES AND GARDENS and SUCCESSFUL FARMING Magazines.



PICTURE WRAP-UP



Airborne are performers in recent Tommy Barlett water skiing and Mercury jumping boat show, sponsored for second successive year by WBT-WBTW, Charlotte, N. C. Six performances attracted over 60,000



Top taker is Rena Mayer of Campbell-Ewald's N. Y. timebuying staff, shown accepting first prize for recent WINN, Louisville, contest. Presenting \$250 check is John J. Tormey, radio sales dir. for Avery-knodel, WINN reps. Watching is A-K's Richard Stone, C-E salesman



"Operation Good Neighbor" went into action in recent Wisconsin tornado disaster. WCCO (Minn.-St. Paul) trucks unloaded 50 tons of food and clothing in high school gym. Station personnel worked all night with National Guardsmen and volunteers to sort relief bundles



Anti-recession fair held in Norfolk, Va., drew free-spending consumers to city's Granby street. Highlights of Value Fair were broadcast by T. Robertson, shown here with "Miss Portable Radio"



Doctor of humanities Robert Sarnoff (r.) president of NBC, ch. with Doctor of Laws Earl Warren, Chief Justice of the U. S. Honorary degrees were conferred at recent Boston U. Commencement

News and Idea

WRAP-UP

ADVERTISERS

General Foods's Edwin Ebel advanced the thesis to an AFA convention that admen ought to be more concerned with the integrity of their advertisement than the kidding they get in novels, movies, etc.

That sort of public confidence building, he added, will not be done in committee, in print or on the platform but in the ad world's own shops and offices.

With the prediction of a definite upturn in the national economy before the summer's end, Don Mitchell, chairman and president of Sylvania Electric Products, called for vigorous selling campaigns by industry and commerce.

Mitchell spoke at the 54th annual convention of the AFA in Dallas.

"This is no time for a negative approach," Mitchell continued, "The company that crawls in the corner these days may never come out of it. The company that keeps slugging it out will be the first to come back."

Products acquisition: Lanolin Plus has purchased the drug and cosmetic products owned by Morton Edell, Newark, N. J.—including Pink Ice, Wash 'n Curl, Tint'n Set, Vazol, and Halogene.

Edell was elected new president of Lanolin Plus.

Advertising campaigns:

- **New Era Potato Chips** takes to the air via one-minute weekday announcements in major markets—for its summer campaign. (See **MARKETING WEEK**, p. 50.)

- **Burgermeister** has redesigned its package, and has scheduled 8-second spots in over 50 western tv stations in the west to introduce the new design. Agency: BBDO.

- **P&G**, via Leo Burnett, moved back into spot tv this week for Pace in 100 markets, using nighttime minutes and 20's, starting in July for 13 weeks.

Joy is buying short term announcements for a nighttime campaign in about 20 select markets starting mid-June for 20 weeks.

Here are LNA-BAR's estimated expenditures for the top 15 network company advertisers for the initial quarter of 1958, as released by TvB.

RANK	ADVERTISER	GROSS TIME
1.	P & G	\$4,429,251
2.	General Motors	2,037,069
3.	Colgate	1,742,670
4.	General Foods	1,671,113
5.	Chrysler	1,621,281
6.	Lever	1,614,766
7.	R. J. Reynolds	1,454,533
8.	American Home	1,446,465
9.	Bristol-Myers	1,354,771
10.	Gillette	1,181,987
11.	Kellogg	1,112,399
12.	Ford Motor	1,054,572
13.	Liggett & Myers	889,959
14.	American Tobacco	873,816
15.	Pharmaceuticals	844,879

Here are LNA-BAR's estimated expenditures for the top 15 network brand advertisers for the initial quarter of 1958, as released by TvB.

RANK	ADVERTISER	GROSS TIME
1.	Winston	\$731,077
2.	Tide	710,112
3.	Anacin	710,081
4.	Plymouth	575,568
5.	Ford Passenger	544,282
6.	Chevrolet	531,300
7.	Dodge	480,611
8.	Oldsmobile	449,556
9.	Bufferin	448,078
10.	Viceroy	447,168
11.	Camel	443,707
12.	Eastman Kodak	436,161
13.	Fab	398,619
14.	Gleem	377,433
15.	Cheer	366,675

Strictly personnel: Robert Rosen, appointed advertising and sales promotion manager, Zenith Radio Corp . . . John Torrens, elected v.p. and general manager, Helene Curtis International, S.A. . . Douglas Runnels, na-

over
two million
Italians
agree
it's
WOV
IN N.Y.C. & VICINITY

WOV NEW YORK - ROME

AT
WBZ-TV
Boston
AMPEX*
VIDEOTAPE* RECORDING

- Live-look quality
- Immediate playback — no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION



Yes sir, there's no recession in the rich Middle Georgia market.

ITEM: Macon metropolitan area retail sales for the first quarter of 1958 are up 4 per cent over the same period of 1957. The actual gain is \$2,251,996.00.

ITEM: A contract for runway expansion at nearby Robins Air Force Base has just been let. Value \$9,000,000. To be let in the next 12 months at Robins, contracts valued at \$17,500,000 for construction work.

ITEM: Five new manufacturing plants, employing more than 650 persons, have opened for business in Middle Georgia in the last 90 days.

ITEM: A WMAZ-TV telethon for Cerebral Palsy last month has already netted \$8,000 more than a similar effort in 1957. And, the final total in this telethon has not been determined. It's still climbing.

PROOF POSITIVE THAT MIDDLE GEORGIANS HAVE MONEY, ARE WILLING TO SPEND IT, AND ALWAYS TURN TO WMAZ-TV, CHANNEL 13, FOR ADVICE ON HOW TO GET THE MOST FOR THEIR DOLLAR. Let WMAZ-TV tell your story in the rich Middle Georgia market . . . the market that's too busy with business to listen to recession talk.



MACON, GA.

National Rep.:
AVERY-KNODEL, INC.

tional sales manager, W. A. Sheaffer Pen Co. . . . Jay M. Russell, advertising manager for Chock Full O' Nuts.

AGENCIES

Two men's toiletries accounts shifted agencies this week.

They were:

- **Mennen Co.** moved its \$3 million account from McCann Erickson, and dished out \$2 million of it for the company's men's line products to Grey Advertising (joining Mennen's baby products at the agency). The other \$1 million was assigned to Warwick & Legler.

- **Barbasol**, after 25 years with Wasey, and then EWR&R, has given its \$500,000 account to George J. Walsh Co.

AFTRA once again reiterated its desire to merge with **SAG**.

Donald Conaway, AFTRA national executive secretary, sent a letter to SAG rejecting their proposal to divide video tape commercials between them, and submit the 'grey areas' to arbitration.

McCann-Erickson has issued a booklet on their marketing communications workshop, to be mailed to colleges and professional business schools.

The book's purpose: To get students interested in advertising—plus a personnel effort to attract the students to the agency after graduation.

Expansion: Marschalk & Pratt, a division of McCann-Erickson, opens its Atlanta office this week, with a staff of 40. Mark Bollman, Jr., will be v.p. and general manager of the office.

The Trans-America Advertising Agency Network presented its award for excellence in advertising to its member agencies as follows:

Overall excellence of advertising: 1st place tie for Darwin H. Clark Co., Houston, and Jepson-Murray Advertising, Lansing, 2nd place, Belden & Frenz, Cleveland.

Tv spot (21-sec.-one min.): 1st place, Art Crayon Co. (Friend-Reiss Adv.); 2nd place, Beatrice Foods (Wendt Adv.)

Tv show (over 5-min.): 1st place, Jenkel-Davidson Optical Co. (L. C. Cole Co.)

Radio: 1st place, Cameo Curtains (Friend-Reiss); 2nd place, Arden

Farms (Frederick Baker); 3rd place, Hansen Baking Co. (Frederick Baker).

Chicago agency appointments: North Adv., for Pfaelzer Bros. and Polsner Brewing Co. . . . Richard A. Burleigh & Associates, for the Evanston Chamber of Commerce . . . Waldie & Briggs, for Walter E. Selck & Co. . . . Ladd, Southward & Bently, for Bliss & Laughlin . . . Fletcher D. Richards, for the cosmetic end of Campana Sales . . . Edward H. Weiss, for Golden Mix, and Little Crow Milling Co. . . . William Hart Adler, for Shure Bros. . . . Western Advertising, for Champion Pneumatic Machinery Co. . . . Jones Frankel, for Lucky Heart Labs. . . . Gordon Best Co., for the Edgewater Beach Hotel . . . Bozell & Jacobs, for Great Lakes Paint & Varnish Co. . . . M. M. Fisher Associates, for Blue Star Auto Stores . . . Wentzel, Wainwright, Poister & Poore, for Quality Check Dairy Products Assn.

They were elected:

4A's chairmen for national committees as follows:

Advertiser relations: Ernest Jones, of MacManus, John & Adams. Agency Administration: Lawrence Nelson, Campbell-Ewald. Agency personnel: Raymond Sullivan, SSC&B. Government, public and educator relations: Otto Klepper, The Klepper Co. Improvement of Advertising content: Edwin Cox, K&E. Media relations: Robert Lusk, B&B. Broadcast Media: Leonard Matthews, Leo Burnett.

Hollywood Advertising Club: Jack F. Brembock, director of promotion and publicity, KABC-TV, L.A. president; Felix Adams, v.p., KLAC 1st v.p.; Ed Cashman, v.p. in charge of tv/radio, FC&B, Hollywood, 2nd v.p.; Cliff Gill, v.p. and director of operations, KBIG, treasurer.

The National Advertising Agency Network elected John Wilson president of Carr Liggett Advertising Cleveland, president.

They were named v.p.'s: William LaCava, v.p. in charge of commercial tv, C&W . . . William Shaul, senior v.p., Ross Roy . . . J. Howard King v.p., Creamer-Trowbridge Co. . . . Grant Worrell and June Adams v.p.'s at EWR&R . . . Three new v.p.'s of Meldrum and Fewsmith, Cleveland

Niles Nilson, v.p.-research; Bruce Stauderman, v.p.-tv, radio, film; and William Jordan, v.p.-account supervisor.

Four new v.p.'s for Compton: Julia Brown, Walter Barber, Henry Blochessy, and Joseph R. Cross.

More on agency personnel: Rudolph Montgelas, elected to the executive committee, Ted Bates & Co. . . . Barbara Reinker, director of radio/television, Wellman-Buschman Co., Cleveland . . . Loy Lee, director of merchandising, Henderson Advertising Agency, Greenville, S. C. . . . Richard Goebel, administrative assistant, Compton, San Francisco . . . Edward Miller, to the traffic-production department, Calkins & Holden . . . Harry Morris, to the staff of Heintz & Co., San Francisco . . . William Gaskil, market research director, Proebsting, August & Harpham, Chicago . . . Curtis Gram, to the research department, EWR&R, Chicago.

Other agency moves: Alfred Miranda 3d, named manager of tv/radio department, Campbell-Ewald . . . Nina Plinn, tv director, Webb Associates . . . Charles Brocker, director of media, Joseph Katz . . . John Maupin, account executive, BBDO . . . Rudy Behlmer, director of tv/radio, Grant, N.Y.

CANADA

Schwerin's Griffin B. Thompson warned Canadian tv against getting into the U.S. trap of having too many "tense" programs, like, westerns, mysteries, etc.

Argued Thompson before the Proprietary Association of Canada:

Since Schwerin research shows the kind of show more important to the advertiser than the size of audience, many of the U.S. show types are among the least desirable from the viewpoint of sponsor effectiveness.

Thompson estimated that 50% of the network shows on the American side will be of the "tense" category.

For the first time in Canadian tv history, live tv will be seen coast-to-coast via a single microwave relay system coming into full service 1 July.

It will stretch from Sydney, N.S., to Victoria, B.C., and will not only make possible an all-Canadian transcontinental tv network, but will also provide

a trans-Canadian Telephone System.

To inaugurate the event, CBC will present an hour-long historic production featuring live pick-ups from different parts of Canada.

1 July also marks the opening for CBC's Video Tape Relay Centre at Calgary, providing facilities for delayed programing in Canada's six time zones.

Canada is apparently having the same gripes about radio measurement as prevailed, not so long ago, in the U.S.A.

As Walter Elliot, veteran Canadian audience researcher put it before the Western Association of Broadcasters:

"All Canadian rating services today are grossly underestimating radio's potential and actual audience."

Elliot was criticizing his own service as well, saying that the reports fail to present an overall audience rating for the medium.

Radio to be expanded:

CBC is planning to start on an improvement and expansion of radio service to northern Canada.

A million-dollar, 50 kilowatt short-wave station will be built in the Vancouver area to beam CBC programs to the Yukon and the MacKenzie district of the Northwest Territories. Its completion is planned for 1960.

Funds are being requested of Parliament for the undertaking.

On Canadian personnel: Vaughn Bjerre, appointed program manager, CKSL, London, Ontario . . . Arthur Fitzgibbons, director of operations, CFCF-TV and CKMI-TV, Quebec City . . . Dave Mintz, executive v.p., KVOs AM-TV, Bellingham, and KVOs (Canada Ltd.) . . . Sydney Banks, v.p. in charge of film production, S. W. Caldwell, Ltd. . . . W. E. Robinson, assistant manager, CKSL, London, Ontario.

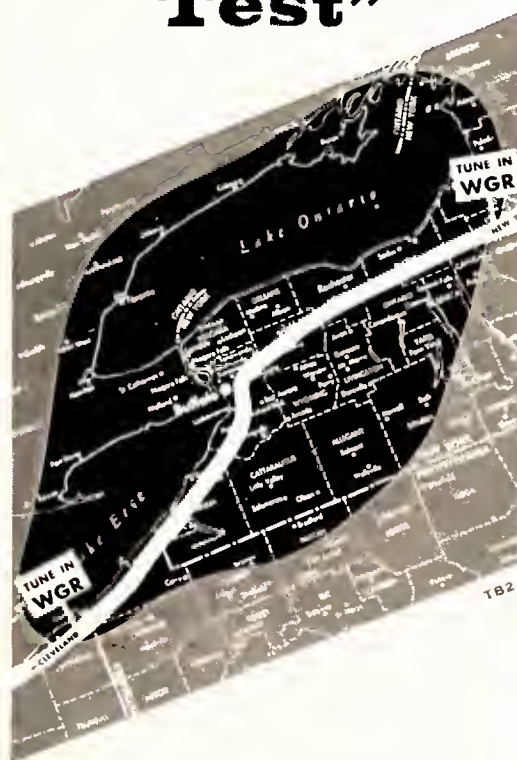
NETWORKS

Max Factor will be back in network tv and tv spot this coming season.

Home office executives and sales representatives were so informed at the company's three-day regional meetings outlining the firm's advertising plan.

Max Factor now ranks number 40 among the largest advertisers in the U.S.

the only Buffalo Station that can pass the "Thruway Test"



COMING EAST to the New York State Thruway, you pick up WGR RADIO loud and clear, way out in Ohio.

GOING WEST on the Thruway, you pick up WGR RADIO loud and clear, just past Syracuse.

IF YOU WANT maximum coverage in the \$4 billion Western New York market (plus big bonus audience in Canada and on the Thruway) buy WGR RADIO. 1,000,000 homes . . . 1,000,000 cars.

ABC Affiliate. Represented by Peters, Griffin, Woodward, Inc.

**BUY
WGR
RADIO**
BUFFALO'S FIRST STATION

T T C SYMBOL OF SERVICE
A TRANSCONTINENT STATION
WROC-TV, Rochester • WGR Radio, WGR-TV, Buffalo • WSYA Radio, WSYA-TV, Harrisonburg
WNEP-TV/WILK-TV, Scranton/Wilkes-Barre

New sponsors signed: P. Lorillard and Whitehall will co-sponsor John Daly's newscast via ABC-TV this fall. Daly's show, now seen week nights from 7:15 to 7:30 p.m., will be scheduled in prime time this fall—10:30-10:45 p.m.

New Affiliation: Radio KCAL, Redlands, Calif., becomes an ABC affiliate this week.

TV Network Kudos: To Arthur Godfrey, CBS star, named by the National Association of Direct Selling Companies as the "champion salesman of all broadcasting."

FILM

CBS TV Film Sales claims it has neatly solved the problem of seasonal selling peaks, and, as a result, can report a 56% increase in gross sales for the first four months of this year over a similar period last year. (This represents a rise from \$2.5 million to \$3.9 million.)

Sales manager John Howell describes the solution as a well-diversified "portfolio of programing" which

stretches selling out over a 12-month period.

Some examples of diversification (in addition to regular program series sold for fall starts): *CBS Newsfilm*, which begins on new stations throughout the year; strip programs, like *Our Miss Brooks*, also sold around the calendar; and summer replacement sales, which this year include *The Brothers* (*Jack Benny* replacement for American Tobacco) and the *Terrytoon* package (stations sales amount to over \$1 million) geared to summer-vacationing children.

Sales of the week:

- C. Schmidt & Sons this week renewed *State Trooper* (MCA) in five states, through Al Paul Lefton. Falstaff Brewing (through D-F-S) has already announced its renewal plans in 66 markets.

- AAP's Warner cartoons hit the 100-market this week with sales to KOAM-TV, Pittsburg, Kans., WMTV, Madison, and KYW-TV, Cleveland.

- P&G has purchased five Ziv shows for airing in Mexico City. The five: *Cisco Kid*, *Man Called X*, *Dr. Christian*, *Harbor Command* and *District Attorney*.

The expected announcement of the syndication of *Adventures of Jim Bowie* by ABC Film was made this week.

The series just completed a two-year stint with American Chicle on ABC TV.

Sixth series: *Championship Bowling*, through Walter Schwimmer, will go into its sixth year of production this fall.

Series is currently in 173 markets.

In the foreign markets: Ziv's *Highway Patrol*, already dubbed in six languages, will add four more to its repertoire: Flemish (for the Brussels station), Finnish, German and Italian.

The show is currently aired in English, French, Spanish, Chinese, Tagalog and Japanese.

- NTA has expanded its foreign operations to include representation in Japan, Australia and the Philippines.

NTA's foreign network now includes Canada, London, Paris, Rome and Brussels

CNP has contracted for eleven new books with various book publishers, for merchandising of syndicated series and network shows. Books on syndicated series to be published include *The Silent Service* (through New American Library), *Boots and Saddles*, *the Story of the Fifth Cavalry* (through Berkley Publishing), and *Union Pacific* (publisher to be announced) . . . Kelo Henderson, star of ABC Film's *26 Men*, made a recent personal appearance tour at Luke Air Force Base, Phoenix, where he entertained at the base open house.

Strictly Personnel: Recent additions to NTA's legal staff are attorneys Robert Goldston and Joseph Morris . . . Herman Garriss has joined AAP as eastern division booker.

REPS

Canadian independent stations aren't making it easy for rep revenue this summer.

The English stations have decided to defer coming on the air until 5 p.m. for the summer months, while the French stations will come on at 5 p.m. stay off for an hour and resume a 7 p.m.

The reason: There isn't enough business for the summer to balance the added cost for the afternoon's crew of technicians. The daytime spots in force are being inserted at night.

John Blair & Co. signed long term contracts with Triangle Publications for representation of its t and radio properties.

Roger Clipp, v.p. and general manager of Triangle's broadcast properties, stated that there were "certain operational advantages in having our major facilities concentrated in one representative house."

New firm: Jim Lucas, account executive at KALI, Pasadena, leaves his post to open a new rep firm, J. A. Lucas & Associates, with headquarters in Hollywood.

Off to Brussels: Art Berla, of H. Television, Inc., is about to start his extended tour of European countries to compare tv and new methods. He also stop at the World's Fair to cov the foreign tv and sales methods.

Merchandising and Promotion: Rep appointments: Adam Young

The nation's highest audience-rated Negro group

WOL JACKSON

KOKY LITTLE ROCK

KOKA SHREVEPORT

BIRMINGHAM

The McLendon EBONY Stations

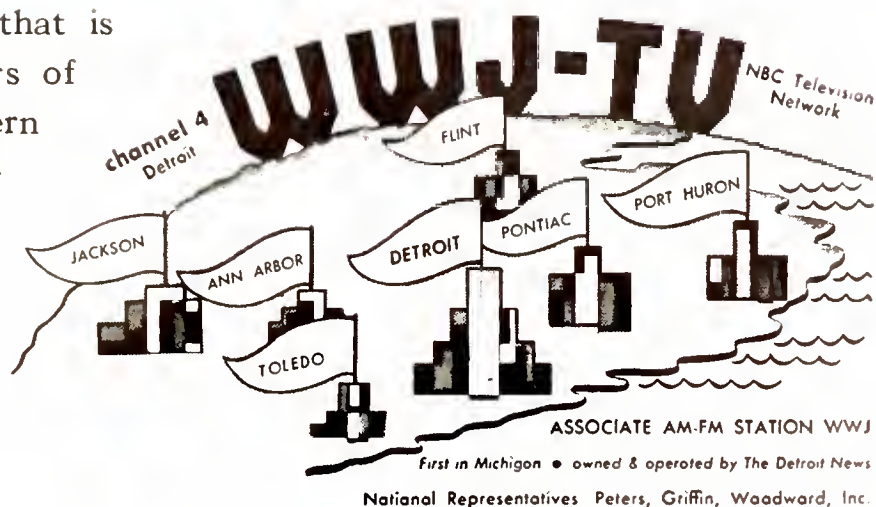
Represented by John E. Pearson

* subject to FCC Approval

THE IMAGE OF BELIEVABILITY



Believable as a June wedding . . . that is WWJ-TV in Detroit. Eleven years of superior television service to southeastern Michigan — strict adherence to the public interest—have given WWJ-TV such dominant stature that every advertiser enjoys a priceless advantage, every product a cordial acceptance that quickly leads to sales.



This is another WMT spectacular.

(WMT is that CBS radio station in Eastern Iowa whose mail address is Cedar Rapids, and whose national representative is The Katz Agency.)



because...

- 27.4% more daytime circulation than the other Rochester channel (NCS #2)
- Greatest power
- Unsurpassed local programming and personalities
- Stable labor market with one of the highest per capita incomes
- Best merchandising—best advertising results

Represented by Peters, Griffin, Woodward, Inc.

WROC-TV
NBC-ABC Channel 5
ROCHESTER



SYMBOL OF SERVICE

A TRANSCONTINENT STATION

WROC-TV, Rochester • WGR Radio, WGR-TV, Buffalo • WWSA Radio, WWSA-TV, Harrisonburg

for WOKY, Milwaukee. With this appointment, Young now represents all the Bartell Group stations . . . **Harry Wheeler and Co.**, for WELI, New Haven . . . **Simmons Associates**, for WGMS, Wash. and KBAB, San Diego . . . **Devney, Inc.**, for CKOS-TV, Yorkton, Saskatchewan and CFCL AM-TV, Timmons, Ontario . . . **Richard O'Connell**, for KIXL, Dallas and KJIM, Ft. Worth.

Rep personnel: **Frank J. Honoski**, appointed account executive in the N. Y. office, Simmons Associates . . . **Thomas Carroll**, v.p., Radio T.V. Representatives . . . **Richard D. Foerster**, tv account executive in the Chicago office, PGW . . . **Jack Pohle**, to the L.A. office of CBS Spot Sales . . . **Frederick Wallin**, head of the visual and mechanical production in the sales development department, John Blair & Co.

RADIO STATIONS

A need for greater understanding of marketing problems by radio station sales personnel was one of the themes highlighted at the second annual sales clinic sponsored by the Southern California Broadcasters Association.

Other highlights:

• **Jon Ross**, Ross-Reisman Advertising; **Robert Anderson**, Robert Anderson Advertising; and **Wally Seidler**, Edward S. Kellogg Advertising, scored a zero for salesmen who use the "just-going-by" approach or deal in generalities. They stressed the necessity for definite ideas—specifics are most important to account executives instead of hurry-up calls about current availabilities.

• **George Irwin**, v.p., Heintz and Co. Advertising, spoke of radio's untouched markets, particularly entertainment, community centers, and other sources for additional business.

• **George Allison**, Y&R, L. A., stressed the specialized markets in Southern California and the advantages of using several stations that program for these small but important segments.

Change in station ownership: **Danny Kaye** and **Frank Sinatra** purchased **Mt. Rainier Radio and Tv Broadcasting Corp.** (KJR, Seattle; KXL, Portland; KNEW, Spokane) . . . The **McLendon Corp.**, Dallas, bought

WGRC, Louisville . . . **KMON, Inc.**, Great Falls, for 100% of the stock of **Montana Farmer Broadcasting Corp.** . . . **Sherwood Tarlow**, **Allan Roberts** and **Joseph Kruger**, purchased **WWOK**, Charlotte, N. C.

How they covered the tornado: **KSTP**, Minneapolis-St. Paul, put all its facilities to use in following the big winds progress and keeping the listeners posted . . . **WCCO**, Minneapolis-St. Paul, urged listeners to send food and clothing to Wisconsin's tornado victims, and received 50 tons of relief supplies.

Radio promotions and stunts:

• **WCAU**, Philadelphia, has issued its "summer radio—1958" booklet, illustrating why it pays to advertise on the station during the warm weather months.

• **WHHM**, Memphis, conducted a two-day filibuster to find out what kind of music listeners want to hear. After 42 hours of straight talking, listeners sent in their music requests.

• **WPPA**, Pottsville, Pa., now pipes its *Ed Romance Show* into 70 factories employing over 9,000 women in return

AT

WFLA-TV

Tampa—St. Petersburg

AMPEX*

VIDEOTAPE* RECORDING

↓

• Live-look quality

• Immediate playback—no processing

• Practical editing

• Record from studio or remote camera

• Tapes fully interchangeable between machines

• Tapes erasable, reuseable

• Lowest overall cost

*TM AMPEX CORPORATION

for playing birthday requests, public service announcements, etc.

• **WHB**, Kansas City's Bob Robbin offered a record album to listeners sending in an imaginative picture of the "Purple-People Eater."

• **KMA**, Shenandoah, Iowa, d.j.'s have organized a "Name Band Dance Club" which they promote via their shows to boost the touring name bands, and arrange for them to play to a full house.

• **K-BUZ**, Phoenix, kicked off a "Death Takes a Holiday" campaign this past Memorial Day. The station and Coca-Cola, invited travelers to stop in at the radio studios on the highway for a free Coke.

Kudos to: WDCY, Minneapolis-St. Paul's **Dan Daniel**, chosen the best d.j., 1958, by the Twin Cities local of AFTRA . . . **WWJ**, Detroit's **Fran Harris**, women's editor, cited by the Michigan Society for Mental Health for advancing public understanding . . . **Nicholas Rahall**, father of Joe, Farris, and Sam Rahall, owners of **WWNR**, Beckley; **WTSP**, St. Petersburg; **WKAP**, Allentown; **WNAR**, Norristown; and **WFEA**, Manchester, honored by the President of Lebanon for helping to improve the living conditions of the country . . . **WTIC**, Hartford's farm director, **Frank Atwood**, cited by the Connecticut River Watershed Council for his efforts on behalf of pollution and erosion control and wildlife preservation.

Station staffers: Robert Purcell, president and general manager, **KFWB**, L. A., appointed to serve as radio operations director for its parent company, Crowell-Collier, in addition to maintaining his position at **KFWB** . . . **Glenn Lockhart**, named general manager, **KAFY**, Bakersfield . . . **Gene Smith**, general manager, **WIFM**, Elkin, N. C. . . . **Robert Klein**, executive v.p. in charge of operations, **WDAS**, Philadelphia . . . **Frank Zalnowski**, general manager, **WHSY**, Hattiesburg.

Other station staffers: Robert Klein, named executive v.p., **WDAS**, Philadelphia . . . **William Harkness**, account executive, **WSAI**, Cincinnati . . . **Norman Farrell** has resigned from Bremmer Broadcasting Co., **WAAT**, and Atlantic Broadcasting Co., **WATV** . . . **David Polinger**, sales manager, **WNTA**, N.Y. . . . **Hal Hoff-**

man, sales manager, **KSAY**, San Francisco . . . **Owen Spann**, program and production coordinator, **WINS**, N.Y., and **KDAY**, L.A. . . . **Armand Belli**, national sales manager, **WKPA**, New Kensington, Pa. . . . **Benjamin Hubley**, manager, **WCSH**, Portland, Me.

TV STATIONS

William Putnam urged the FCC to take immediate steps to institute adequate de-intermixture procedures allowing UHF stations equal competitive status in their markets

with VHF stations.

Putnam, president of **WWLP**, Springfield and **WRLP**, Greenfield, Mass., spoke for the UHF industry following NBC's dropping its UHF station in Buffalo and affiliating with a VHF station, **WGR-TV**. (New affiliation takes effect 1 October.)

"It seems," said **Putnam**, "that the FCC is carrying on a deliberate campaign of UHF extinction through its lack of definite action."

NBC president **Robert Sarnoff**, was

MAIL RECEIVED, Nov. 57-Feb. 58, from counties shaded gray and from 21 other states.



Go for
**BIG
GAME**

. . . in the Rich Southwest

Go for a big, choice market. Here it is:

KWFT HALF-MILLIVOLT

Radius: Nearly 250 miles in Texas and Oklahoma

Population: 3,915,393

C.S.I. Per Household: \$5,359

Total Retail Sales: \$4,924,376,000

(Source: Consumer Markets, SRDS, 11-1-57)

NOTE: NCS #2 shows KWFT has 41% more daily circulation than the other two Wichita Falls stations combined!

Call your H-R man.

BEN LUDY
President & General Manager

LOW
FREQUENCY

MAXIMUM CONDUCTIVITY



620

KWFT

Call Your
H-R
Man

kc -- Wichita Falls, Texas

honored guest at the opening of Syracuse's WSYR & WSYR-TV studios.

He also was guest speaker at a luncheon sponsored by WSYR and the Syracuse Kiwanis Club.

The Taft broadcast properties held their first promotional meeting in Cincinnati.

Twenty-five station and promotion executives heard David Taft, executive v.p. of Cincinnati, Inc., stress that the aim of the stations was to promote themselves as a group.

Station transfer: WDAF & WDAF-TV, Kansas City, sold to National-Missouri T. V., Inc.

Tv promotions and stunts:

- **WDSU-TV**, New Orleans, ended their Treasure Chest Hunt this week, with an unusual winner—Frank Knaus, internal revenue collector.

- **KYW & KYW-TV**, Cleveland, plans to help parents solve a common problem—how they and their children can enjoy themselves. The station will offer a Party Package, on the theme of "family togetherness."

- **KBTv**, Denver, telecasts a new tv bowling show, offering the perfect

game bowler a top prize of an \$18,000 house.

Kudos to WFIL & WFIL-TV, Philadelphia, honored by the National Safety Council and Chamber of Commerce for its traffic safety campaign . . . to **Harvey Struthers**, general manager, WHTC, Hartford, elected v.p. in charge of the Community Improvement Department of the Hartford Chamber of Commerce.

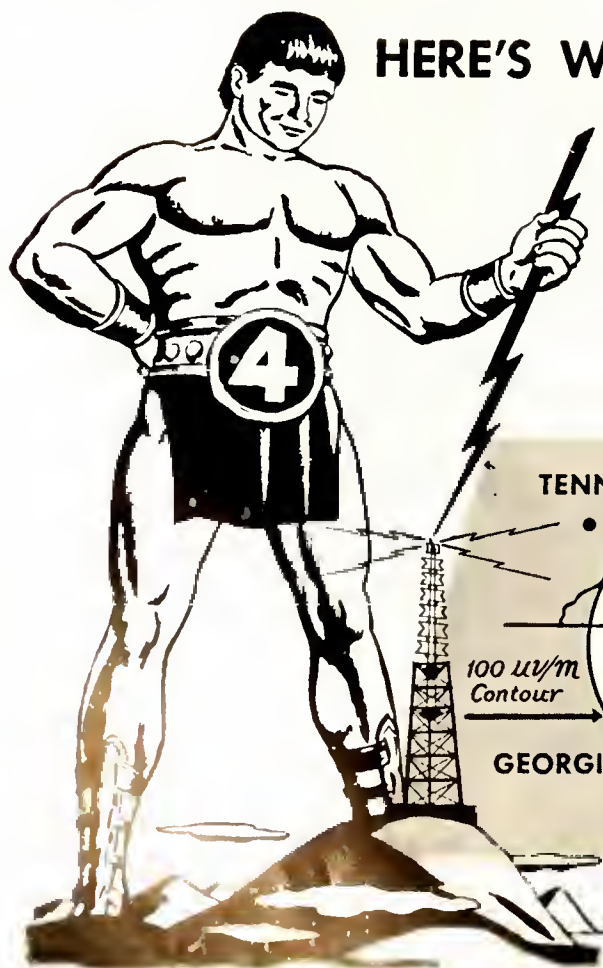
People on the move: Jack Reber, formerly manager of the NBC Spot Sales, now executive coordinator of the Cascade Broadcasting Co. . . . **Dick Scheele**, regional sales manager, KODE & KODE-TV, Joplin, Missouri . . . **C. R. Watts**, appointed general manager, KROD-TV, El Paso . . . **J. Nathan Tucker**, assistant program manager, WBTV, Charlotte . . . **Bill Johnson**, to the sales staff, KETV, Omaha . . . **Charles L. Brooks**, general manager, KRGV & KRGV-TV, Weslaco, Texas . . . **Chet Zaneski**, account executive, WHDH & WHDH-TV, Boston . . . **Paul McDuffie**, traffic director, KBTv, Denver . . . **Martin Doling, Jr.**, sales service manager, KMOX-TV, St. Louis.

Wayne Rothgeb, WKJG-TV, Ft. Wayne, farm director, is on tour of Europe, including Russia, with 10 farm men from the Ft. Wayne area.

FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday one week ago. Quotations supplied by Merrill Lynch, Pierce, Fenner and Smith.

Stock	Tues. June 3	Tues. June 17	Change
<i>New York Stock Exchange</i>			
AB-PT	17 ³ / ₄	17 ³ / ₄	+ ³ / ₈
AT&T	179 ¹ / ₄	179 ¹ / ₄	—
Avco	6 ¹ / ₂	6 ³ / ₄	+ ¹ / ₄
CBS "A"	31 ¹ / ₄	31 ¹ / ₈	— ¹ / ₈
Columbia Pic.	16 ¹ / ₂	17 ¹ / ₈	+ ⁵ / ₈
Loew's	16	17 ¹ / ₄	+1 ¹ / ₄
Paramount	37 ¹ / ₂	39 ¹ / ₈	+1 ⁵ / ₈
RCA	34 ³ / ₈	35 ¹ / ₂	+ ⁷ / ₈
Storer	24 ¹ / ₂	23 ⁷ / ₈	— ⁵ / ₈
20th-Fox	30 ⁷ / ₈	29 ³ / ₄	—1 ¹ / ₈
Warner Bros.	19	20 ³ / ₈	+1 ³ / ₈
Westinghouse	58	56 ³ / ₄	—1 ¹ / ₄
<i>American Stock Exchange</i>			
Allied Artists	4	3 ⁷ / ₈	— ¹ / ₄
Assoc. Art. Prod.	9 ¹ / ₂	9	— ¹ / ₂
C&C Super	¹ / ₈	⁷ / ₈	— ¹ / ₈
Dumont Labs	4 ¹ / ₄	3 ⁷ / ₈	— ³ / ₈
Guild Films	3 ¹ / ₂	3 ¹ / ₂	—
NTA	8 ¹ / ₂	7 ⁷ / ₈	— ⁵ / ₈



HERE'S WFBC-TV'S GIANT 4-STATE, 58-COUNTY MARKET

(According to data from SALES MANAGEMENT Survey of Buying Power, May 10, 1958)

2,033,300 PEOPLE
\$2,331,051,000. INCOMES
\$1,597,582,000. RETAIL SALES
515,600 HOMES

- WFBC-TV leads all South Carolina television stations by far.

- WFBC-TV leads all television stations in the Greenville-Spartanburg-Anderson-Asheville market by far.

Ask us or WEED for facts, availabilities and assistance.

"The Giant of Southern Skies"

Represented Nationally by WEED TELEVISION CORP.

Channel 4
WFBC-TV
 Greenville, S. C.
NBC NETWORK

SPONSOR ASKS

(Cont'd from page 53)

appears preparing for the coming of stereo sounds, we in the medium continue a watch-and-wait policy. Our engineers say it takes two of everything to produce a stereophonic broadcast, and they have produced cost figures to prove it.

We, as well as most other am stations, have thought about building an fm facility. And we are better situated than most outlets to do this, inasmuch as KNOE could put its antenna on the KNOE-TV tower and eliminate the cost of additional property and tower equipment. But this cost—plus the fact that such a facility will be impossible to sell until more fm sets are in use—will hold us back for at least five years.

The advent of stereo to these cities on the Ouachita is bound to come, just as color tv was certain after technicians developed the process. And, as in color tv, the new sound will be slow to take hold on the mass audience.

Our public is getting both its ears tuned for stereo sounds. When enough are ready, station owners will begin the double-barrelled broadcasts.

MERCHANDISING makes the DIFFERENCE

KBTv is Denver's
only

Merchandise-"WISE"
Station!

WISE to offer advertisers the highly successful MAP* Plan—Denver's only *grocery and drug* in-store merchandising plan.

*MAP stands for Merchandising-Advertising-Promotion. Call Peters, Griffin, Woodward, Inc., today for availabilities and the merchandising that goes with your schedule on KBTv, Denver!

KBTv a **9**
Channel

John C. Mullins, Pres. Joe Herold, Sta. Mgr.

Represented Nationally by
Peters, Griffin, Woodward, Inc.

PROGRESSO

(Cont'd from page 39)

loyalty sufficient to clean the new items off grocery shelves in days.

After its second year, *Cameos* moved to WABD, New York. It has gotten further exposure through syndication in 15 other markets. It went off the air in 1955 because of two reasons; syndication difficulties, and to release the budget to attract a new audience.

But the idea of the program, and the results it achieved, are still strong in the company's mind, and odds are good that it will make a reappearance this fall, probably with an established syndication schedule at the same time.

"*Opera Cameos* provided us with another facet to our Progresso personality," Vinti believes. "We attracted a considerable new audience and exposed them to our products; in addition the nature of the program gave our products and the company a prestige and a quality image."

The happy relationship of Vinti and Progresso had its beginnings back in 1932 when he was m.c. of an Italian-language program on WOV. He became acquainted with the company, convinced them they should buy \$50 a week in participations on his program, becoming, in effect, their agency.

The company flourished, and Vinti picked up other accounts. He left the program, by then on WHOM, in 1946, to open his own agency.

At that time the bulk of Progresso's advertising was still concentrated in Italian-language programs, via spots on WOV, WBNX and WHOM in New York. It continued the radio spots until the debut of "family" in 1948. For some years, this program got almost all of the radio appropriation.

A couple of years ago, though, with Progresso now boasting an expanded product line, it took a spot schedule on WRCA, 50KW NBC flagship in New York. The schedule is now heavy there, 26 spots a week, and running 52 weeks, a somewhat unusual strategy for a food packer, most of whom take a hiatus during the summer.

In addition Progresso's radio schedule this year in New York calls for 15 announcements in Spanish on WHOM, the "family" programs, in Italian, 30 spots a week in Italian on WBNX, and six participations in Greek on WEVD.

Progresso's tv history began in 1948, with spots and participations in New

York. From 1949 through 1955 there was *Opera Cameos*.

This year it is using *The Big Story* and *Sword of Freedom* on WABD, as well as *National Championship Bowling*, a film on WOR-TV. In addition it has participations on *Science Fiction Theatre*, and *Prize Plays*, on WOR-TV, and on *Italian Feature Film*, on WNTA-TV, as well as a spot schedule on WABD.

Radio and tv both are used in Philadelphia, Washington, Buffalo and Miami. Radio only is used in Scranton-Wilkes Barre, and Erie, Pa., and Rochester, Utica and Syracuse, N. Y. Tv only appears in Boston, Baltimore and New Orleans.

Progresso's early advertising was beamed primarily at Italian-Americans. The reasons, says Frank Taormina, were pretty much dictated by the product and distribution: then the products were all Italian in origin, and were used principally by Italian-American women who maintained old traditions and recipes. With a limited budget, this was the logical market to build first.

At the same time, this Italian-American market offered a good potential since almost 24% of the population in the New York metropolitan area, including parts of New Jersey and Connecticut, are of Italian descent.

The emphasis has been shifting over the years. Only about 5% of this year's air media budget will go to foreign-language programming. This is not to say that Progresso is abandoning its solid sales base: even though the commercials are in English, the Italian nature of the products is recalled.

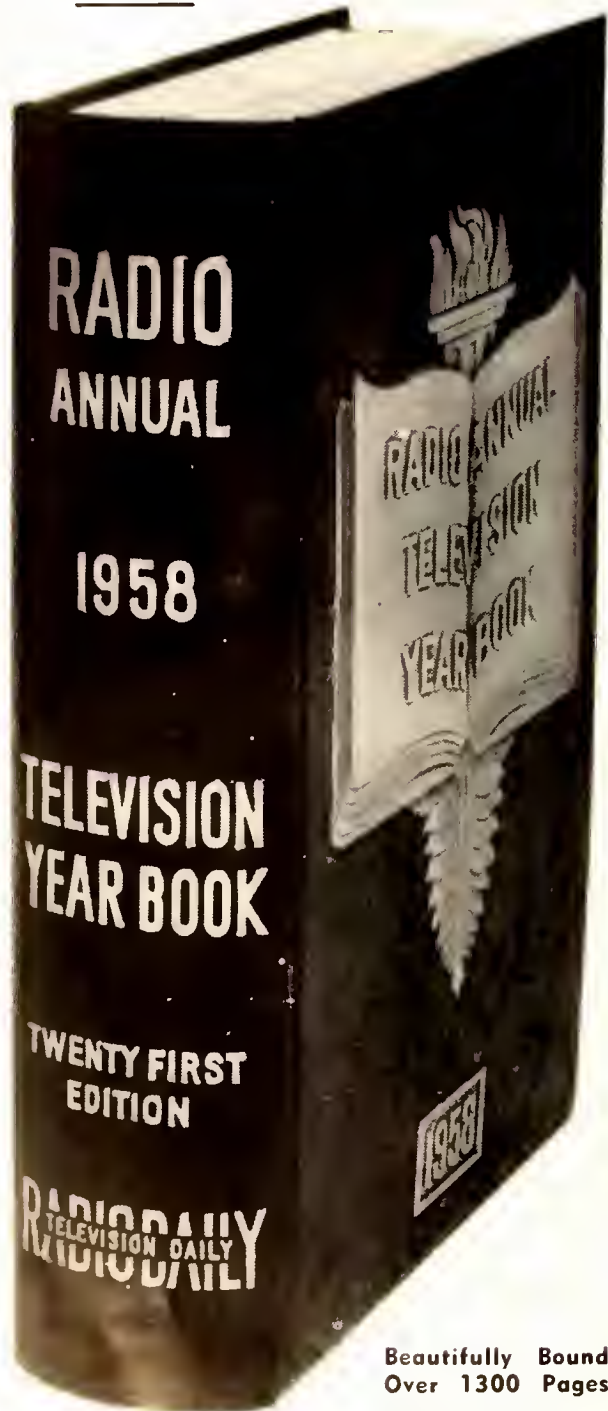
Progresso has, in its 26 years of advertising, reached a position that's envied by food packers many times its size. Its salesmen have long since stopped selling. In the past two years, for instance, Progresso sales have jumped 35%, causing a scarcity of the line with stores put on a quota.

The success of the company is due, Vinti believes, to three factors. First, of course, is the quality of the product that insures repeat sales. Second, was the capable efforts of the sales force in the earlier days, in getting distribution.

And third, the advertising. "I think we did our job—getting the products off the grocery shelves that our salesmen put there—very well," he says. "And I can't imagine having done it as well without radio and tv."

NOW BEING DISTRIBUTED TO ALL PAID SUBSCRIBERS TO RADIO-TELEVISION DAILY

The BOOK That Gives You—



Beautifully Bound
Over 1300 Pages

ALL THE ANSWERS

TO

the **RADIO** and

TELEVISION INDUSTRY

Don't be without this veritable gold mine of information in one Handy and Beautifully Bound Volume. Why guess about facts when it has "*All the Answers*" to the Radio and Television Industry always at your hand when you want them.

This important volume of over 1300 pages covering the industry in its entirety has been published annually for the past 21 years and is the recognized encyclopedia of the Radio and Television Industry and its branches throughout the world. The 21st Edition is distributed without extra charge to all paid subscribers of Radio-Television Daily. Fill in the coupon below and receive your copy of the book NOW along with Radio-Television Daily—five days each week and all special editions.

A WEALTH OF INFORMATION IS YOURS
WHEN YOU BECOME A SUBSCRIBER TO
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USED BY RADIO AND TELEVISION PEOPLE EVERYWHERE

Get Your Copy NOW!

MAIL THIS COUPON TODAY

A subscription to Radio-Television Daily will keep you informed on industry spot news and will answer your every question on Radio and Television throughout the year.

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New York 36, N. Y.



Hollywood Office
6425 Hollywood Blvd.
Hollywood, California

Gentlemen:

Please enter my subscription to RADIO-TELEVISION DAILY, and send me my copy of the RADIO ANNUAL TELEVISION YEAR BOOK. I enclose \$15.00 (Foreign \$20.00).

Name

Street

City

State

WASHINGTON WEEK

21 JUNE 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

The Supreme Court has decided to hear the RCA-NBC-Westinghouse sale-trade case. The decision guarantees a decision with far-reaching implications in the broadcasting industry.

The case brings into clear dispute for a precedent-making decision by the highest court the doctrine of the "expert agency." When the Supreme Court finishes with it, there will be a final word on whether approval of a practice or action by the FCC carries insulation from Justice Department prosecution.

The case which is being considered is dwarfed in importance by the size of the precedent to be set. For instance, Justice Department antitrust chief Victor Hansen has already said he believes option time, must-buy and program tie-in sales are per se violations of the antitrust laws. Yet there is no Justice Department action.

The issues are clear-cut. The FCC approved the NBC-Westinghouse sale-trade. The Justice Department sued RCA and NBC, alleging that NBC forced Westinghouse to agree to exchange its Philadelphia radio-tv stations for the NBC Cleveland outlets, plus \$3 million, under threat of loss of the NBC affiliations.

Justice charged this breached the antitrust laws, and further charged RCA and NBC with attempting to monopolize tv in the major markets. RCA told the Appeals Court that Congress set up the FCC as the "expert agency" to regulate broadcasting, and that FCC approval removes from Justice any power it might have to examine into antitrust aspects.

The FCC joined Justice in arguing that the FCC is not an expert body on antitrust law, and that Justice has a perfect right to sue whether or not the Commission approves a practice, policy or action. The Appeals Court decided in favor of the RCA-NBC position.

If the Supreme Court upholds the lower court, Justice will be reduced to a purely advisory position. If the Supreme Court reverses, then Justice will be looking at mergers in the broadcasting industry, sales of stations to multiple owners and practices too numerous to mention. It will be second-guessing the FCC all down the line.

The Senate Commerce Committee has given Sen. John Bricker (R., Ohio) the long-delayed pleasure of holding hearings on his network regulation bill. Now it sets up for Sen. Mike Monroney (D., Okla.) a chance to shoot off steam about the rating services.

ARB, Trendex, Nielsen and Pulse have been summoned to describe their operations on June 26. Monroney is pressing for additional hearing days to permit critics of the services to testify.

The FCC has passed the ball back to Congress on pay-tv.

In a letter signed by chairman John C. Doerfer, the Commission said to Rep. Oren Harris (D., Ark.), chairman of the House Committee, in effect, that his committee's resolution is not enough.

In very diplomatic language, the letter said the commission would honor a Congressional resolution asking the FCC to hold off on pay-tv approvals—if there was a termination date. It indicated the FCC is not willing to hold off indefinitely.

The FCC also pointed out there have been no acceptable applications for pay-tv permits, and there might not be any.

SPONSOR HEARS

21 JUNE 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

June 1958 marks the definite end of another era: Agency production of tv network programs.

When *Your Hit Parade* resumes in fall, the producing will be done exclusively by CBS TV (after eight consecutive seasons of handling by BBDO).

Add hypnosis to the latest list of persuasion techniques.

A cigarette company has hired a hypnotist to train an announcer in the use of the Svengali technique in delivering commercials.

The theory: He'll be able to communicate more sincerity.

Burnett's track record in tv played an important part in Philip Morris Co.'s decision to move that name brand over from Ayer.

Said a PM ad manager to SPONSOR: Past performance was high on the list of reasons—in addition to Burnett's general record on Marlboro.

Burger Beer, which sponsors the Cincinnati Reds games, has a new kind of taboo about the contiguity of products.

It objected to a gasoline company being spotted adjacent to itself on the grounds that the combined fumes of the two products might create bad reactions.

A drug account lost all interest in sponsoring the revival of an old air game when it discovered that a member of the audition panel had once worked for a competitive product.

The program's producer checked the date. It was over 15 years ago.

One reason a Midwest meat packer had to defer putting a new product on tv: It just wasn't photogenic.

The thin slices of this product—four of which made up a pattie—refused to stick together when fried under the camera.

Personnel experts say that one of Madison Avenue's major tragedies is this:

Agencies keep wailing about the need for top creative and administrative people, but there are many in this category who can't get jobs because their ages run smack into the restrictions of pension plans.

Seems that the only way around this is to work out a freelance arrangement.

After checking among themselves, several major reps wondered how the SRA could show a 4% increase in national spot radio billings for the first 1958 quarter over the year before.

What puzzled them was how these figures (computed by Price Waterhouse) showed a plus when their own tallies were several percent in the minus area.

P.S.: These same reps agreed on this, however: The April figures were better than they were a year ago.



*Nothing else quite like it
in Greater New York*

IN PROGRAMMING: The voice of WVNJ is unique. It's the only radio station in the entire Metropolitan New York area that plays just Great Albums of Music from sign on to sign off — 365 days a year.

IN AUDIENCE: So different, too. So largely adult — so able to buy — so able to persuade others to buy. And in Essex County alone (pop. 983,000) it has more listeners than any other radio station not only in New Jersey, but in New York as well.

IN VALUE: It delivers the greater New York audience for less than 31c per thousand homes — by far the lowest cost of any radio station in the market. We can prove it with Nielsen and Pulse. Get the facts and figures today.

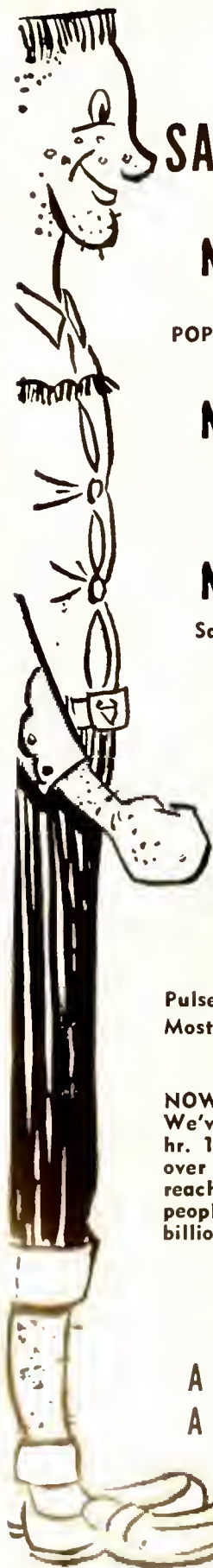
RADIO STATION OF The Newark News

national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740

WVNJ

Newark, N. J. — covering New York and New Jersey

WE'RE POPPIN' OUR BUTTONS!



SACRAMENTO

NOW 50th

U. S. MARKET
POPULATION 426,100*

NOW 46th

Retail Sales
\$598,167,000*

NOW 35th

Sales per Household
\$4699

KXOA

NOW 1st

Pulse, March 1958
Most ¼ Hr. 1sts & Ties

NOW INDEPENDENT . . .
We've increased our ¼
hr. 1sts 625%! (Mar. '58
over Mar. '57) KXOA
reaches over a million
people who spend over a
billion dollars.

**A GREAT MARKET
A GREAT STATION
GROWING
TOGETHER!**

*SRDS

Another great Inland Market—Imperial
Valley—Nation's 7th Farm County best
covered by

KXO—57.2% Share—Feb. '58,
El Centro

RADIO'S NEW LOOK

(Cont'd from page 32)

one adman remarked to SPONSOR, "and some of us in the agencies are beginning to wonder. If one of our clients spends in various media a huge sum to set up a glittering corporate image, does he really want to take a chance on tarnishing such an image in radio by surrounding it with juke-box tunes?"

Juke box formulae have been under a lot of fire, but despite it, advertisers go on buying radio because it delivers results. They will go on buying it so long as it continues to do so.

One adman who has given a lot of thought to radio lately is Jerome Feniger, vice president of Cunningham & Walsh. The summary of his thinking was given in a recent address to the Advertising Club of Washington, D. C. Feniger's observations on the medium and his suggestions for broadcasters might well prove to be the way to touch off the next stage rocket in radio's upward thrust.

Referring to C&W President Jack Cunningham's analysis of that agency's latest Videotown study which showed that lots of people were getting bored with lots of television, Feniger said, "From where I sit, I feel that radio on a local basis is facing the same problem. Frankly, I feel that many local facilities are being downgraded, milked, over-commercialized and programmed at the mythical level of the eighth-grade mind—which we all know is a fallacy."

Feniger hit hard at "over-commercialization." He said that his agency recently found one station that carried 11 commercials in one morning quarter hour. "It's probably not necessary to tell you," he added, "that this particular station doesn't carry any of our business now."

Here is Feniger's own "formula" for making radio more valuable as a sales tool: (1) Program for the whole audience—not rock-and-rollers alone; (2) Schedule news regularly, thoughtfully and effectively; (3) Be different in your approach; (4) Hire talent that can sell your clients' product; (5) Give commercials a chance to sell by sticking to reasonable limits in the number of spots you'll run in an hour; (6) Give agencies and advertisers some valid research to show not only how many listen but who they are, what they buy and how your station can sell them.

NCS NO. 3

(Cont'd from page 37)

publication. This information comes in two forms—(1) monthly coverage and weekly and daily circulation totals for each station originating in each state where the client station has coverage in at least one county and (2) county data for individually selected competitive stations. The county data are offered at a standard charge. There is also a charge for special requests such as the addition of field-strength contour lines to NCS coverage maps for the subscriber's own station and various breakdowns, such as by advertiser sales areas.


Networks receive basically the same information as stations but also get network coverage data through elimination of duplicated listening where two or more affiliates of the same network overlap. The same type of information is offered to all station groups offering simultaneous programming.

Advertisers and agencies are offered NCS data in two forms. The CCR data contains listings—in state and county sequence—showing all stations serving each county. Viewing data are reported for daytime and nighttime and in terms of average monthly, weekly and daily audiences. CSR data are the same information on a station-by-station basis. For advertisers not interested in the total U.S. picture supplied by the complete circulation and station reports, Nielsen supplies reports by individual states.

Well aware that the distribution of NCS data are followed by a spate of station mailing pieces and trade ads comparing competitive station circulation, Nielsen sets up the following conditions: that such comparisons, when published, be limited to rank-order and the identity of the "other" stations be masked.

Nielsen rates for NCS vary according to the size of the subscriber and the material ordered. Station rates before discounts, range from \$500 to \$12,000. Agencies pay from \$100 to \$10,000. Networks pay a negotiated price. The Nielsen discount structure is complicated and takes into account the purchase of other Nielsen services. For NCS subscribers there was a series of discounts for those who ordered early but the deadline has passed.

These "early actions" discounts offered 15% off before 10 December, 10% off before 10 January and 5% discount before 1 March.



New as tomorrow WTCN is
excitingly different . . . an
all new formula.

. . . So good that major radio
stations coast to coast . . .
Canada, too . . . are asking us
"How do you do it?" even
before ratings are available.

Local advertisers and agen-
cies are excited, too—results
you know. Ask your Katz
man for details.

new as tomorrow **WTCN** *radio*

MINNEAPOLIS • ST. PAUL, MINNESOTA
REPRESENTED NATIONALLY BY THE KATZ AGENCY
AFFILIATE, AMERICAN BROADCASTING NETWORK

AT
KOTV
Tulsa

AMPEX*
VIDEOTAPE* RECORDING

↓

- Live-look quality
- Immediate playback — no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

**Things you should know
about**

KMSO

- ★ 191,000 WATTS POWER
- ★ CBS, ABC, NBC PROGRAMS
- ★ SINGLE STATION MARKET
- ★ 45,000 TV FAMILIES
- ★ LESS THAN 1⁰⁰ PER M
- ★ SUPER SHOWMANSHIP
- ★ SUPER SALESMANSHIP
- ★ SUPER CRAFTSMANSHIP

... and now that you know

CALL OR WRITE

GILL-PERNA—OR

KMSO channel 13

MISSOULA, MONTANA

NET TV LINEUP

(Cont'd from page 35)

big prizes or large cumulative stake.

Each of the networks has some new entries in this category, NBC TV leading with two (*Haggis Baggis* and *Brain or Brawn*), ABC TV and CBS TV with one each. This season once again, CBS TV and NBC TV will telecast the bulk of the quiz-game shows, the former planning six, NBC TV, seven.

Major appeal of these shows for clients is in their easy escape hatches. If ratings lag, it's easy to revamp these shows on the air or even drop them, since they're live and since the networks have been willing to make shorter-term contracts on these shows than on any other category.

- *General drama is pared down* to a minimal nine entries compared with 25 a couple of years ago. Only two of these will be live.

The one reverse switch in this category is ABC TV's plunge with its hour-long *Interplay* Sundays 10:00-11:00 p.m. This represents a double departure from norm for the network, both through its first long general drama and through its first major extension of programming into station option time after 10:30 p.m.

- *Variety shows continue strong*, both in the half-hour and hour format, despite the high mortality in 1957-1958, when seven half-hour vocalist-fronted shows including *Frank Sinatra*, took a nose-dive. The only hour music-variety show to die was *The Big Record*, which was chopped to a half-hour format.

On the whole, the hour-long musical-variety shows have been highly successful. In fact, CBS TV is adding a new one m.c.'d by Garry Moore, scheduled for Tuesdays 10:00-11:00 p.m. opposite ABC TV's *Colt .45* and NBC TV's *The Californians*.

- *The battle for early-morning audience will continue in fall 1958*. ABC TV still has its strong edge on the other two networks during the 7:30-8:00 p.m. period, hopes to hold on to it with its sure-fire *Maverick* on Sundays, *Cheyenne* and *Sugarfoot* on Tuesdays, *Disneyland*, Wednesdays, *Rin Tin Tin* Fridays. The question marks in ABC TV's hold on 7:30-8:30 p.m. are Mondays' newcomer, *Young Mr. Middleton*, Thursdays, which aren't programmed yet, but are expected to start with a new kid show to precede *Zorro*,

and *Dick Clark* who may start off Saturdays' lineup.

NBC TV is still floundering through the battle of early evening, has made no definite commitments beyond *Wagon Train* on Wednesdays and *People Are Funny* on Saturdays. The grapevine has it that *Tic Tac Dough* tentatively scheduled for Thursdays may be hanging in the balance. Early evenings have been a problem for NBC TV in the past. Their fall 1958 solution hasn't emerged yet.

CBS TV, on the other hand, seem to be battling ABC TV's early-evening edge on ABC TV's own territory, with a heavy dose of mystery, Westerns, music and humor. Taking a leaf out of ABC TV's 1956 programming strategy CBS TV will start hour-long shows on two nights of the week to get an early lead-in for a strong evening: *Rawhide* on Mondays and *Perry Mason*, Saturdays. Against *Disneyland*, CBS TV is pitting *Invisible Man* and *World of Giants*, and *Hit Parade* will battle *Rin Tin Tin*.

- *New trends are emerging in programming traditionally station-option time*. While NBC TV is cutting back its 10:30-11:00 p.m. programming, ABC TV is now moving into this area with its 15-minute nightly news schedule starting at 10:30 p.m. By fall 1958 NBC TV had cut back to three nights of post-10:30 p.m. programming. This fall only the Friday night fights and the tentatively scheduled hour-long *Tallahassee* on Mondays carries over until 11:00 p.m.

- *Currently, the lineups still have major holes*. For instance, CBS TV Thursday night underwent a total facelift, partly as a result of Chrysler *Climax* cancellation. Thursdays are now scheduled to start off with *Lure* repeats, followed by *December Bride* but 8:30-9:00 p.m., preceding *Zorro* and *Playhouse 90*, is still a question-mark.

NBC TV's early evening programming may still go through major reshuffle with three nights (Sunday, Monday and Friday) still unannounced.

ABC TV's Friday and Saturday lineups gap over 8:00-8:30 p.m., and two Saturday night shows, *Dick Clark* 7:30-8:00 p.m., *Motive*, 8:30-9:00 p.m. are likely candidates for reshuffles.

If the large number of one-hour Westerns and mysteries continue to sales problems through the summer look for major replacements for the prior to the September kick-off.

wfmy-tv **dominates** **North Carolina's** **INTERURBIA**

The Largest Metropolitan Market
In the Two Carolinas

**GREENSBORO-HIGH POINT-
WINSTON-SALEM**
 (2 Stations)
 Greensboro-High Point—Gulford County—Map
 Location F-3
 Winston-Salem—Forsyth County—Map Location
 See SKDS consumer market map and data
 ning of the State.

GREENSBORO
WINSTON-SALEM
HIGH POINT

Get full coverage of this great metropolitan market plus the entire Industrial Piedmont with WFMY-TV. See your H R P man today.

- ✓ 54 Prosperous Counties
- ✓ 2.2 Million Population
- ✓ \$2.9 Billion Market
- ✓ \$2.1 Billion Retail Sales

BASIC  SINCE 1949

wfmy-tv *Channel 2* **GREENSBORO, N. C.**

Represented by
Harrington, Richter & Parsons, Inc.
New York • Chicago • San Francisco • Atlanta • Boston



IMPACT!



62.5%

**BIGGEST SHARE OF AUDIENCE
IN AMERICA IN MARKETS
OF 3 OR MORE STATIONS**

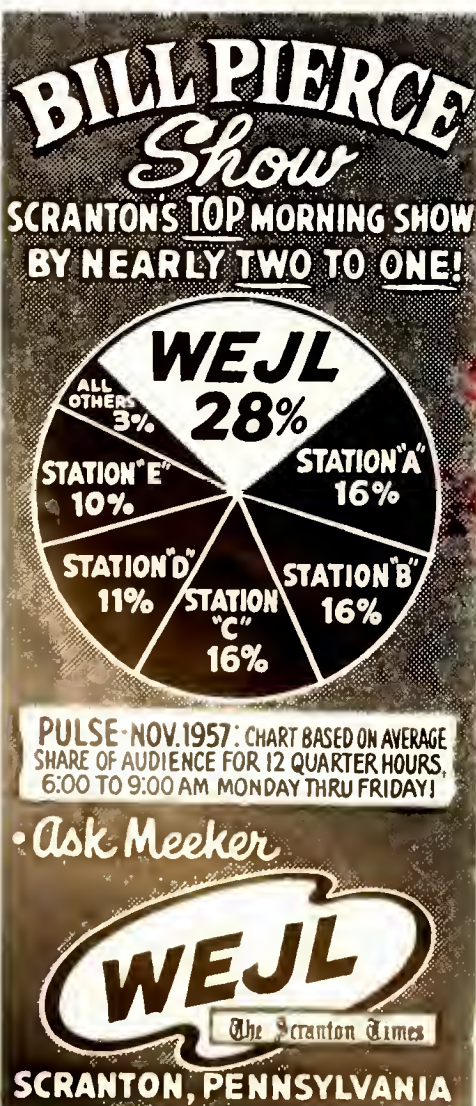
FIRST in the nation in share of audience
FIRST in 407 of 469 rated quarter-hours
FIRST with 15 of the top 15 shows
FIRST with 5 of the top 5 syndicated shows

*ARB, December 1957



KROD-TV

CBS Television Network • Channel 4 • El Paso, Texas
REPRESENTED NATIONALLY BY THE BRANHAM COMPANY
Dorrence D. Radovich, Pres. Val Lawrence, V. Pres. and Gen. Mgr. Dick Watts, Gen. Sales Mgr.



Tv and radio NEWSMAKERS



Paul Newman has joined MacManus, John & Adams as senior v.p. and director of creative services. Formerly executive v.p. and executive art director for the Kudner agency, Newman has a broad and distinguished background in the advertising field. He broke into the creative end of the business in 1921 by joining J. M. Bundsche, switching to Erwin, Wasey in 1925. In

1945, he formed his own agency in L.A. but, finding himself unable to staff it with the quality of personnel he wanted, closed up shop and moved back to New York. He joined Kudner in 1947, where he did most of the creative work on GM Institutional, GM Truck & Coach, Fisher Body and Frigidaire. At MJ&A, he will divide his time between the New York and Bloomfield Hills office.

Thomas J. Swafford has been appointed sales manager of WCBS, the network's radio flagship in New York. He moves over to the station from a.e. at CBS Radio Spot Sales. Swafford has come up through the ranks in radio. He began as announcer at KRGV, Weslaco, Tex., became program dir. at KGBS, Harlingen, Tex., and later prod. manager at KGB, San Diego. Other highlights in his broadcast career include associations with NBC, Los Angeles as asst. producer, production mgr. for KGW, Portland, a.e. for KCBS, San Francisco, and later for CBS Radio Spot Sales in S.F. Prior to coming East he was with KNX, CBS' Los Angeles affiliate first as asst. general sales manager, later as eastern sales rep. He succeeds G. E. "Buck" Hurst who goes to CBS Network Sales.



Alfred J. Miranda III has been appointed New York manager of tv/radio for Campbell-Ewald. His promotion from the position of production supervisor was one of four recently announced by Philip L. McHugh, vice president in charge of tv/radio for C-E. Other promotions in the agency realignment include: James O. Beavers from the Hollywood office to De-

troit, where he becomes radio/tv account executive for General Motor's Chevrolet Div.; Jere B. Chamberlin, formerly with the Detroit office, to television producer in C-E's Hollywood office; and Thomas E. Armstrong of the Detroit Office, who now becomes tv/radio account executive on the Kroger Company account.

Why Nu-Maid Durkee
Director of Sales &
Advertising Selects
WLW Radio and
TV Stations



"The famous Crosley Stations really give a food product a surprise "Flavor-Lift"...all the way from excellent time slots and talent sell to top merchandising and promotion. Yes, WLW Radio and TV Stations constantly offer new sales heights to advertisers. Anyone for going up!"

Elmer L. Weber

Elmer L. Weber
Director of Sales & Advertising
The Miami Margarine Company

Call your WLW Stations Representative... you'll be glad you did!

WLW-T
Television
Cincinnati

WLW-C
Television
Columbus

WLW-D
Television
Dayton

WLW-A
Television
Atlanta

WLW-I
Television
Indianapolis



Network Affiliations: NBC; ABC; MBS • Sales Offices: New York, Cincinnati, Chicago, Cleveland • Sales Representatives: NBC Spot Sales: Los Angeles, San Francisco. Bomar Lowrance & Associates, Inc., Atlanta, Dallas... Crosley Broadcasting Corporation, a division of **Arco**

SPONSOR SPEAKS

Why spot is hot

The big growth advertising media for the foreseeable future, as SPONSOR sees them, are national spot radio and tv.

In a marketing era that focuses attention on individual markets rather than on markets en masse, those media that work on a pin-pointed basis best fit the advertising strategy of big advertisers. Radio, television and newspapers are in this category. All can look forward to substantial growth in the years ahead.

In our opinion spot radio will be the biggest accelerator of all; its immediacy, flexibility, availability and economy give it the nod. The biggest danger is the possibility that radio station managers may go too far in raising rates on the premise that they sold at bargain-basement prices too long. The scale of values must not shift too far too fast.

How spot radio is soaring is emphasized by the history of the last 10 years. From 1949 through 1954 the medium hardly budged from its \$105 million plateau. In 1955 it zoomed to \$125 million; in 1956 to \$149 million; in 1957 to \$185 million. Despite a slow start, 1958 should rise well over \$200 million.

Spot television has many of the big advantages of spot radio, plus the fact that both live in an era of air media dominance in the home. Spot television billings rose like a meteor to its present level of more than \$400 million. The leveling-off period in which it now finds itself will not continue long; signs already point to a sharp upward trend again.

Newspapers, aided by a well-financed and able Bureau of Advertising, are girding for the toughest competitive fight of their career as the spot media blossoms and blooms. They'll do well, in common with all logical advertising media, but they are doing battle during the era of spot.

Spot will be hot this year, and at least for several years ahead, because spot gives big advertisers what they want—the opportunity to solve their specific market problems with speed, exactness and minimum dollars.



THIS WE FIGHT FOR: *With spot radio and tv high on the media priority list, let's not hamper them with excessive paper work. We urge stations, reps and agencies to cooperate in solving this frustrating problem.*

10-SECOND SPOTS

No chances: Janet Byers, promotion manager for KYW, Cleveland, points to this itemized cost statement as an example of the high cost of presentations—*For KYW presentation to Peters, Griffin, Woodward:*

1 man in beret with live monkey ... \$55
Rug cleaning insurance \$65

Sulky O'Sullivan: "Prime Time" is the appropriate monicker of a pacer owned by three Madison Avenue-ites—Bill Vernon, Blair Tv; Martin Bruehl, Dancer-Fitzgerald-Sample; Ed Scherick, Sports Programs Inc. The horse ran its maiden race last Friday night at Long Island's Roosevelt Raceway, came in 6th in a field of nine. "Prime Time" was bought by the trio last November, is trained by the brother-in-law of Blair salesman Ed Whitley. Since the horse improved its time considerably in this stake race debut, he will run soon again. *Roosevelt races go off at 8 p.m., so this is one case where Prime Time runs at night.*

Anachronism: A reliable tv-watcher reports that in a recent *Wells-Fargo* episode on NBC TV, a stagecoach was bouncing over the prairies pursued by mounted bandits while overhead in the sky—apparently unnoticed by camera crews—a jet plane streaked by.

Memorabilia: On Memorial Day, d.j. Gene Davis of WHB, Kansas City, played christmas carols from 9 a.m. to 12 noon, dedicated to the holiday motorists who wouldn't be around for Christmas. He received about two dozen cards from motorists advising him they'd made it through the weekend.

Snafu: An adgal we know just bought a miniature Schnauzer, was advised to contact a Brooklyn manufacturer of dog food. She called the listed number ESplanade 7-4898. Operator answered said number had been changed to TWining 4-8900. She called it. Operator answered, said TWining number was changed to Davenport 6-3509. This turned out to be a private home—obviously the wrong number. Back to Information went our adgal, only to hear the number was ES 7-4898. Doubtfully she dialed it again, got the reply that it had been changed to TWining 4-8900. At this point she is still waiting to hear from the N. Y. Telephone Co. and the Schnauze puppy is thriving on hamburgers rare.



**"GEE! THIS BEER REALLY
TASTES LIKE BEER!"**

He's taste-testing a product he saw advertised on WGN-TV. And he's *sold!* The program he saw was Sea Hunt, where he and 929,700* other viewers watch—and buy as a result—every week. (*March, 1958 ARB Rating)

Viewer enthusiasm for top-rated shows is what you expect and get on WGN-TV.

That's why Top Drawer Advertisers use WGN-TV.

Let our specialists fill you in on some exciting case histories, discuss your sales problems and advise you on current availabilities.

The station that puts "GEE!" in your Chicago sales!

Chicagoans watch Channel 9

WGN-TV





... America's 37th TV market with more TV homes at less cost

Only WSTV-TV Channel 9 offers deepest penetration in the 39 high-income, densely populated markets comprising the rich Upper Ohio Valley. Every week WSTV-TV beams 70 top CBS-ABC shows from the highest tower (by over 500 feet) to 575,910 TV homes* in the important Steubenville-Wheeling television market—150,500 more homes than the competing station delivers. In addition WSTV-TV furnishes FREE "Shopper-Topper" merchandising service—"promotion in motion"—to help food store products in America's Steel and Coal Center... where retail sales hit \$3,159,860,000*

A Member of the Friendly Group

52 Vanderbilt Ave., N.Y. • 211 Smithfield St., Pittsburgh

Represented by Avery-Knodel, Inc.



WSTV-TV

CHANNEL 9 • STEUBENVILLE-WHEELING

"Best Buy by Any Known Source"